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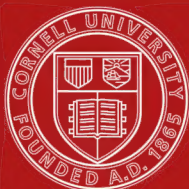
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**Outlines for the study of art,**



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OUTLINES  
FOR THE  
**Study of Art**

BY

H. H. POWERS, PH.D.  
MARY M. POWERS, A.B.      LOUISE M. POWE

VOL. I.

*EARLY ITALIAN ART*

*From the Thirteenth to the Fifteenth Century*

To accompany a Collection of five hundred Reproductions

(SERIES B, THE UNIVERSITY PRINTS)



BOSTON  
BUREAU OF UNIVERSITY TRAVEL

1907

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## ABBREVIATIONS.

b. for born; c. for about (*circa*); d. for died; fl. for flourish.

24. VERONA: Pisanello; Liberale da Verona;  
 Girolamo dai Libri  
 MILAN: Vincenzo Foppa; Borgognone  
 Bartolommeo Montagna

- 
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# INTRODUCTION.

BY H. H. POWERS.

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## THE STUDY OF ART.

Not long ago the writer stood with a company of others in the sacristy of the Duomo, in Florence, in the presence of a little angel once reverently attributed to Donatello, one of the loveliest creations of Florentine art. The silent eloquence of that pure face needed no explanation, no translation into the halting language of words. Art was here at its simplest and its best. The party gazed rapt, enjoying one of those rare moments which compensate for the waiting and the work of existence. But there was one who did not look at the angel. She was trying to locate it in her guide-book. And as the few moments of contemplation were ended and the group moved on, she was heard to inquire: "What did he say it was? I could not find it in the book."

The leader was sad. One of life's opportunities had been missed, never to return. How could a person spend those precious minutes looking into a book, when an angel was there to look at! So the leader thought, and he ventured to express his thought. And now the lady was troubled. She was conscientiously doing her

best. She was interested and intelligent and could not see how she could have done otherwise. She said she could not see enough in a statue or picture to produce any permanent impression. She thought she lacked æsthetic feeling. She had to read about these things and get the name and the story if she was to get anything out of them.

Her case was common enough. She was unjust to herself. She did not lack æsthetic feeling or capacity to receive impressions from statues and paintings. She simply had not learned to get impressions that way. Like most of us, she had had little opportunity to see things of this kind, while books had been her constant companions. And so it had come about that she got at art *indirectly*, through translation, as it were. Words had become a very natural language, but figures, faces, colors, etc., as used in art, these meant little. And so when she saw a picture or a statue she asked instinctively: "Where is it in the book? What is the name of it? What does it mean? Put it into words for me." Probably most of us feel the same way. 'It isn't altogether strange or altogether bad. Words are wonderfully handy things, and we have learned to depend on them for almost every purpose. We are using them more and more to express our higher feelings, and these expressions have been made so wonderfully accessible by means of printing that we instinctively look to books for our highest inspiration. So we want the angel's message translated into words. We gaze perhaps vacantly at picture or statue, but when we see the same idea put into paragraphs of long primer or brevier, the



lines glow with beauty and our hearts burn within us. All this is inevitable and in some measure good. We ought to use the language that best serves our purpose and translate other things into it whenever translation will help us.

But we must never imagine that this is the only way to know art or that all art is capable of such translation. It is not the only way; in some respects it is not the natural way. The best things that painting and sculpture have to tell us are things that cannot be put into words. If they could be, there would be no need of these arts at all. Words may help us to get a start, but they are merely the scaffolding by means of which we build an appreciation of art. As soon as possible we should get rid of the scaffolding. Above all things we should not mistake it for the building itself. The novice in art always looks for the names and titles of pictures. Even if they convey no real idea to him, they are "filling" and appease his hunger. The true lover of art scarcely looks at the title and hardly remembers it if he does so. For him art has its own language, and words are unnecessary, perhaps even disturbing.

This, then, is the problem that confronts the student of art, to learn to understand the language of art. It is not learning things *about* works of art; it is learning to see what is *in* works of art. To learn *about* them may help some. To translate their meaning into words may help at first, just as it helps in learning a foreign language to translate it for a time into our own. But the aim in both cases should be to get over translating. We never know either until we do.

Most of our daily study of art is based on a contented acceptance of the translation method. A group of persons say, "Go to, now, let us study art," and forthwith there is an organization, a program, a preparation of papers which are read and kindly applauded in turn. Of pictures there are few, and as descriptions of such things convey but vague impressions, the writers usually turn to more interesting matter. We learn about the artist's life, his family, his love affairs, his mother-in-law, his court relations, etc. These have the well-known charm of personal gossip in dignified form; they even have a remote bearing on art. But these things are not art, nor do they ever give us the clew to its deeper meaning.

If the work is done in a broader way it takes account of the largest setting of the artist's work—the contemporary history, the religious, political and social ideals and conditions of the age. Such subjects, though not the essence of art, are so influential in determining its form and spirit that they are necessary to any thorough understanding of art. The study of these subjects is wholly to be commended in and of itself. But it must still be remembered that these things are not art, and that when they are mastered, the study of art proper is but ready to begin.

Another favorite side issue is the cataloguing of pictures. To learn what works an artist produced, where, when, for whom, and for how much, and then to trace their vicissitudes down to date, is a useful task and one that facilitates the study of art; but the cataloguing of pictures is as different from the study of art as the cata-

loguing of books is different from the study of literature. Carried into the higher field of expert criticism, this cataloguing of pictures becomes the science of attributions, the determination of authorship in cases of doubt by the critical examination of evidence of all kinds. This is one of the most useful of technical services and one of the most worthless of culture exercises connected with the whole subject of art.

One more line of pseudo art study may be mentioned by way of warning. This we may call, for lack of a better term, technical study, the study of the processes by which art is produced. This, of course, is work appropriate and necessary for the artist himself. He cannot paint pictures without a very painstaking study of the processes and principles of his art. But we who have no other task or need than to enjoy pictures when painted, have less need of knowing these processes. It is no more necessary to know the technique of painting in order to enjoy a picture than it is to know the technique of cooking in order to enjoy a dinner. Nor does the artist's technical knowledge make him the best judge of art. In general he is not so. Few painters have ever acquired fame as critics or interpreters of painting. They cannot overcome the habit of looking at the tapestry on the wrong side. The proof of the pudding is in the eating, not in the cooking, and the cook's palate usually becomes untrustworthy before the cooking is done. Hence he who studies art to enjoy it should study it from the enjoyer's rather than from the producer's point of view. He should keep outside the kitchen. Technical knowledge will undoubtedly reveal

to him new beauties and new defects, but it will usually blind him to many more. It is apt to make him think too much about skill and cleverness, as an elocutionist listens to the intonations and watches the gestures of a speaker without paying much attention to what he says. Skill and cleverness are necessary to the highest art, but they are not art. There is no true art, as there is no true oratory, without great ideas and worthy sentiments, and these are often present in large measures in works that show little cleverness or power of expression.

What, then, should we look for in art if its essence is not to be found in any of these things? Simply beauty. Beauty is the soul of art, and the true art lover, like the true artist, must care for it above all else. The desire to acquire technical terminology and fashionable erudition to indulge a vagrant curiosity and gratify our fondness for gossip, such motives as these may give to the study of art an ephemeral popularity, but an enduring interest in art must be based on the love of beauty for its own sake. Not beauty as we are perhaps wont to think of it, simple prettiness of a superficial character. Beauty is a many-sided thing. It appears in simple forms of loveliness which appeal to the merest child, and again its aspect is sublime and terrible, such that we should scarce call it beauty at all were it not that with all its awfulness it still draws us and something in our souls speaks in its behalf. In its simplest forms beauty appeals to all; in its highest forms it appeals to very few. It behooves us to lift ourselves in the scale of being by studying the great language of beauty, the study of art.

But such a general answer to our inquiry is not enough. Simply to look for beauty in these vague and

unknown forms is too indefinite a program. Is there nothing more specific that we can look for? Perhaps it will help us to classify the different lines of our inquiry, using painting as our illustration.

First of all, there is what we may call the *psychic content* of the picture—let us say, for short, its meaning. Let us suppose that persons are represented in the picture, we may ask such questions as these: Who are these people? What are they doing? Why did the artist put them there? Going farther we may ask: What kind of people are they? What sentiments do their faces and attitudes express? Are their characters or sentiments appropriate for the artistic purpose or the historic setting of the subject? And so on. These are the questions that come to us first. They are not the simplest or perhaps the most fundamental; indeed it is only by a very complicated mental process that we can get such ideas out of pictures. But complicated mental processes are something that we are very used to, and as social beings we are so accustomed to give attention to persons and form estimates of them that we are sure to do the same with the persons we meet in pictures.

Sometimes these questions permit of definite answers; sometimes not. Then again a double answer is possible. There will be names and titles for those who need them, but closer scrutiny will reveal the fact that the artist cared nothing for these names, that they were only an afterthought, put on to satisfy those whose lack of æsthetic feeling requires these verbal symbols, and that he had other and very different reasons for painting these figures and disposing them as he did. Art is full of these

double meanings, due to the fact that pictures are so often painted to be enjoyed by one class and paid for by another. But simple or manifold, the meaning is always there and should be gotten at. It may be insignificant, even in a good picture, or, again, it may be among the sublimest conceptions that have entered the human mind, as in the case of the Moses or some of the nameless figures on the Sistine ceiling.

But important as is this psychic factor, it is not the only thing in the picture. When we have found out who the people are and what they are doing and everything of this sort, we have not gotten all there is in the picture; sometimes we have gotten only the smallest part. We shall understand this best if we turn for a moment to poetry or music. In a poem or an anthem there is a certain meaning of the kind we have been considering, but everybody knows that that is not all. Take out the rhythm and the music and state the meaning in plain prose, and much of the charm is lost, perhaps all of it. It is much the same with pictures. Take the plain meaning and put it into prosaic form and much of the beauty is lost. There is something more than meaning in the picture, something that corresponds to the rhythm of the poem or the music of the anthem, and though it conveys to us no very tangible idea, it exercises a wonderful influence over our imagination and gives the picture its charm. This we may call the *senuous element* as contrasted with the psychic element in art. It is quite as noble, and in a way even more fundamental.

Chief among the senuous elements in sculpture and painting is line. We must clearly distinguish, however,

between the use of line to convey meanings and its use for sensuous effect. Handwriting furnishes an example. Lines are used to make letters and spell words and sentences. But quite aside from this meaning in lines, the handwriting may be beautiful or ugly. There is a beauty in fine curves and delicate harmony of lines quite apart from the meaning which these lines convey. So in pictures. Lines may be made to express figures, attitudes, etc., and thus to tell the story. But the story may be told very truthfully and forcefully, and yet the lines may be awkward and inharmonious, like writing that is bad, though legible and full of meaning. And so every true artist tries to arrange the lines of his picture, not only so that they will represent truthfully the things he is portraying, but so that they will suggest a pleasing pattern and a fine harmony in themselves. Take any great picture and efface all the detail of the figures, obliterate the faces, forget the meaning, and still the main structural lines will show a fine arrangement and harmony within themselves. If this is lacking we do not enjoy the picture, though we may not know why. It is like a poem turned to prose. It will not seem poetical, no matter how fine the ideas may be.

Color is another sensuous element of great importance. It, too, has its value in expressing meanings. By means of color we distinguish oranges from apples, and so forth. All artists try to color the things they paint so as to make them true to nature. But this is only the beginning of the color problem in painting. We like color for its own sake, even when it means nothing at all. That is why we take so much pains in coloring our

houses and our fabrics, though these colors have no special meaning. Now this senuous delight in color is a large part of the painter's capital. It is not enough to color things true. They must be so colored and so combined as to form a color harmony, let us say a symphony in color, for there are harmonies and discords in color which are much like those in sound. It isn't enough for the painter to color things as they are colored by nature, any more than it is enough for the composer to imitate natural sounds. Each should create new and richer harmonies, even though truthfulness of representation be somewhat sacrificed thereby.

Closely related to color and line are light and shade. These, too, are useful to express meanings. Lights and shadows tell us the shape of things quite as much as lines. But they, too, have their poetry quite on their own account. The skilful painter uses masses of shadow to blend and tone his colors much as the organist uses the stops or the pianist the pedals, softening transitions and distributing emphasis as suits his purpose. That is why a painting of a beautifully dressed lady so far transcends the reality. The colors in the dress may be as fine as in the painting, but the witching effects of shadow are lacking. The colors in the dress are played like the organ-grinder's melodies, while the painter modulates them like tones from an exquisite violin.

So when we have gotten at the meaning of the picture our work is but half done. We have still to ask: Are the lines, simply as lines, harmonious and beautiful? Are the colors well chosen and grouped? Are line and color properly modulated by shadow? In short, is the



picture beautiful merely as a decorated surface, irrespective of the things it represents? Some pictures whose meaning is comparatively slight have these qualities in a high degree, and are entitled to a high place in art. Indeed, one of the finest decorative arts the world possesses, that of the Moors, has no meaning whatever, but consists solely of color and line made beautiful by their own inner harmony.

After these fundamentals come the technical inquiries already referred to. As we have indicated, these inquiries are likely to do more harm than good unless they are kept strictly subordinate to the great fundamentals. But in their place they are valuable and necessary to a thorough appreciation of art. Thus, every art student should be familiar with the just proportions of the human body. Taking the length of the head from chin to crown as the unit, all measures of the body may be stated in terms of this unit. This is not the place to enter into details, but these can be easily found and mastered. These proportions must, of course be varied in art as in nature, but clumsy departures from the rule are displeasing and inartistic.

Perspective is another fundamental requirement of all good representation. This may be defined as the law of relation between objects as seen in space. Linear perspective is the law of proportion and direction. Far-away objects look small and near ones large. Parallel lines receding from the spectator seem to converge toward a single point opposite the eye of the spectator. Lines running below the line of vision, like a fence or a road, converge upward; lines above, like the cornice of a

building, converge downward; those from the right converge to the left, and those from the left converge to the right. The important thing to note is that all parallel lines converge toward a single point. This point may shift as the spectator turns or shifts his position, but at a given moment there can be only one focal point. The painter must conform to this law. The lines represented in his picture must converge toward a single point and must converge just enough. If, as frequently happens, the lines converge toward more than one point, or converge at a wrong angle, the perspective is false.

Aërial perspective is the determination of space relations by gradations of color and distinctness. We see things through the atmosphere, but the atmosphere is neither wholly transparent nor wholly colorless. The result is that distant objects are dimmed in outline. Moreover, the atmosphere spreads over the local color of all objects an overtone of blue whose varying depth is the best index of longer distances. The study of these atmospheric effects has given painters not only an expressive language of representation, but an exquisite object of beauty in itself, the study of which is revolutionizing our feeling toward nature.

But whatever importance may be attached to these matters, they must not be allowed to divert our attention from the more essential elements of art. The most perfect drawing and delicate perspective never make art unless employed in the service of high thought and refined feeling, while with these qualities many an artist whose drawing was defective and whose perspective was

awry, has achieved immortality. The abnormal sensitiveness to these matters which the technician inevitably acquires is as impossible for the layman as it is unnecessary to his highest satisfaction. They should be a means and not an end to both the artist and the lover of art.

The successful study of art depends largely upon certain simple moral qualities. It may be well to enumerate them in closing these suggestions.

Be honest. Never affect to see or to feel what you do not see or feel, simply to please somebody or to be on the popular side. The habit of affecting, of echoing conventional judgments, when once formed, makes true personal judgments and appreciations impossible. The temptation to pose as a connoisseur and to seem to see what we imagine we ought to see, is very seductive, but every such pretence postpones the day of real seeing. Until we can forget all considerations of this kind and listen to the angel, and to him alone, his message will not be for us.

Be modest. If honesty compels us to confess our ignorance, it does not require us to parade it. If we can see nothing in the things the judges have pronounced great, we do not need to talk or boast of it, or ridicule their judgment. It is an occasion for humility rather than for complacency. The chances are infinitely in favor of that slowly accumulating judgment of mankind which expresses the feelings of millions of men and the experience of centuries. There is a silly phrase much in use: "I don't know anything about art; I only know what I like." He who knows nothing about art has no

likings worth considering. "Never mind your likings; try to understand," is a fundamental rule for all learning. In the last resort liking is everything in art, for art exists only to be liked; but our early likings, born of narrow experience and biased by ignorance, are often a simple impertinence, the most serious obstacle to that intelligent appreciation on which all true liking ultimately depends. The novice in art is apt to face a picture of which he knows nothing with a feeling that he must decide whether he likes it or not. This judgment, which should gather up all other judgments and inquiries, may safely be postponed as long as possible. When the spirit of earnest inquiry has so triumphed over our early likings that we have forgotten we ever had them, then enjoyment will come to us in infinitely greater measure.

Be patient. Live in the presence of the best things. Give the angel a patient hearing, even though at first he seem mute. Learning art is learning to see, not memorizing the results of other people's seeing. If you don't enjoy the great masters, live with them until you do. The best things are seldom on the surface; the deepest thought and feeling are often shrouded in an almost impenetrable reserve. But patience will prevail and will reward those who exercise it. The art of the world is its supreme possession, the epitome of its experience and its highest inspiration. To understand it is to understand the ideal life of humanity, to understand and realize our highest selves.

## The Use of the Lessons.

The Lessons here presented are designed to encourage and facilitate the study of pictures through reproductions, not to serve as a substitute for them. It is assumed that the student will be provided with abundant material, either that issued in connection with the Outlines or an equivalent. Without such material the Outlines, which are merely a laboratory guide, will be of no use whatever. The work here outlined includes the following:

1. *Questions* about pictures, statues, etc. These are not only first in importance but should be taken up first. *Begin with the pictures*; read about them afterwards. These questions are not always capable of exact answers, and differences of opinion will often be possible. Nor are they intended to be comprehensive. The student need not always answer all of them, nor should he confine himself to them. They are merely samples of questions that can be multiplied indefinitely. The important thing is that attention should be directed from the very outset to the pictures themselves rather than to books about them. In general the questions are not such as can be answered by reading.

2. *Reading*. This is of great importance in connection with the direct study above mentioned, though comparatively valueless apart from such study. Its value is indeed greatly lessened if it is done in advance of the other work.

The bibliography and reading notes here furnished are not exhaustive; they are intended merely to be ser-

viceable. In many cases it will pay to read more than the passages specially recommended.

3. *Papers*. These are valuable, especially in club work, provided they do not anticipate or displace the direct study of the pictures themselves. There is always a danger that the preparation of a paper will throw the work of the session too much upon a single person. In the club, as in private study, the pictures should be studied first. The paper will be far more intelligible after this work is done. In general the paper can best deal with outlying subjects, bibliographical, historical, etc., and hence should never monopolize or dominate a meeting devoted to the study of art. It should not be too long.

4. *Discussion*. This is more important than the paper and should be a prominent feature of all joint study. It should deal with the pictures themselves and should be made as general as possible. Nothing can more effectually kill art study than to have one do the work for the rest. Studying by proxy is like eating by proxy.

5. *Correspondence*. This is offered as a last resort in connection with personal inquiry. We do not expect the work done to be submitted to us for general criticism, nor do we expect to furnish information which can be obtained from other sources. To conduct the work of individuals and clubs by correspondence would quite exceed the limits of our force and our remuneration. We simply offer assistance where other resources fail. Even so, our contribution will be in the nature of a suggestion rather than of an authoritative pronouncement. The study of art is not furthered by oracles.

## ABBREVIATIONS.

A.....	Ancient
Bap. ....	Baptistery.
Br. ....	British.
Cat. ....	Catalogue.
Cath. ....	Cathedral.
c. ....	Century.
ch. ....	Church.
Cf.....	Compare with.
C. & C. ....	Crowe and Cavalcaselle.
Ed. ....	Edition.
Gal. ....	Gallery.
Hist. ....	History.
Ill. ....	Illustrated.
It. ....	Italian.
K. ....	Kugler.
Med. ....	Mediæval.
Mus. ....	Museum.
Nat'l.....	National or Nazionale.
S. or Sta. ....	Saint or Santa.
S. M. ....	Santa Maria.
v. or vol. ....	Volume.
W. & W. ....	Woltmann and Woermann.

# General Bibliography.

## DICTIONARIES.

**Adeline, JULES.** *Dictionary of Terms in Art.* N. Y., Appleton & Co., 1891. \$2.25.

Plain, brief definition of terms, with concise descriptions where necessary.

**Bryan, MICHAEL.** *Dictionary of Painters and Engravers.* New Edition. Revised under the Supervision of George C Williamson. Ill. 5 v. Lond., Bell, 1903. 21s. each.

**Champlin, J. D., and Perkins, CHARLES C.** *Cyclopedia of Painters and Paintings.* 4 v. N. Y., Scribner, 1886. \$25.00 (raised to \$37.50).

A scholarly and authoritative work. In condensed form, it gives information which, if sought elsewhere, would lead the reader through many pages or volumes of history and description. The lists of paintings are not complete, but are characteristic, and thus of great assistance to the student.

**Mollett, J. W.** *An Illustrated Dictionary of Words used in Art and Archæology.* Lond., S. Low & Co., 1883. 15s.

Concise; profusely illustrated. A somewhat wider range of terms than in Adeline's work.

## HISTORIES OF ART.

**Crowe, J. A., and Cavalcaselle, G. B.** *Painting in Italy.* 3 v. *Painting in North Italy.* 2 v. Lond., Murray, 1864-1871. Out of print. *New Edition.* Edited by Langton Douglas, assisted by S. Arthur Strong. 6 v. Sold only in sets. N. Y., Scribner, 1903. \$6.00 each.

The original work, published in 1864, has been for years invaluable to the close student. The present edition is much more than a mere re-issue. A great deal of new material had been gathered by the authors during their lifetime, and this, together with the results of recent discoveries, has been incorporated into the text or finds place in notes by the editors, themselves able art critics. At the present writing (January, 1907) but two volumes have been issued; others, however, are soon to follow.

**Heaton, Mrs. CHARLES,** ed. by Cosmo Monkhouse. *Concise History of Painting.* Lond., Bell, 1893. Bohn's Libraries. 5s.

Written agreeably and with abundant knowledge. Its tendency to artistic gossip may be considered as offset by the general justness of its estimates of paintings. Not illustrated. Recommended for its chronological lists of artists, at the back of the book, so arranged as to make the study of comparative dates easy.

**Kugler, F. J.,** ed. by Sir A. H. Layard. *Italian Schools of Painting.* 2 v. Ill. Lond., Murray, 1900. \$12.00.

The most complete work on the subject yet written, covering the entire field of Italian painting to the nineteenth century. It has been revised by



Sir A. H. Layard in the light of recent discoveries and attributions of paintings, and may be accepted as a trustworthy guide. It stands midway between the cyclopedia and works of exhaustive criticism like that of Crowe and Cavalcaselle.

The *Outlines* follow Kugler in matters of authority.

**Lanzi, A. L.** *History of Painting in Italy.* 3 v. Lond., Bell, 1847. Bohn's Libraries. 3s. 6d. each.

Written in the eighteenth century, less for the student than for the general reader. It is not arranged for easy research, although carefully indexed. From Lanzi, as from Vasari, may be gleaned much interesting information concerning the environment of the artist and contemporary conditions, seldom embodied in later works.

**Lübke, WILHELM**, ed. by Clarence Cook. *History of Art.* 2 v. N. Y., Dodd, Mead & Co., 1878. Students' ed. \$7.50. *New Edition*, revised and largely rewritten by Russell Sturgis. 2 v. N. Y., Dodd, Mead & Co., 1904.

*History of Sculpture.* 2 v. Lond., Smith, Elder & Co. 42s.

Lübke's books have long been, and will long remain, standard works to readers who enjoy the author's observations on social conditions and his brilliant summary of the tendencies of an epoch. Mr. Sturgis's revision of the *History of Art* brings the work up to date and makes it far more valuable to the present-day student.

**Marquand, ALLEN**, and **Frothingham, A. L., Jr.**, *History of Sculpture.* Ill. N. Y., Longmans, Green & Co., 1896. \$1.50.

(See Van Dyke, *College Histories of Art.*)

**Müntz, EUGENE.** *Les Précurseurs de la Renaissance.* Paris, 1882. *Histoire de l'Art pendant la Renaissance.* 4 v. Paris, 1885-1895.

Few writers upon this period have such a wealth of material at their command as had the late M. Müntz. The work is full of interest and suggestion, and the illustrations include many little-known subjects.

**Muther, RICHARD.** *History of Modern Painting.* 3 v. Ill. Lond., Henry & Co., 1895-96. 18s. each.

The authority on its subject.

**Perkins, CHARLES C.** *Handbook of Italian Sculpture.* N. Y., Scribner, 1888. \$4.00.

The most complete work on the subject in English. It supersedes Italian Sculptors and Tuscan Sculptors by the same author, but may be called a student's edition and is not so fully illustrated. It is not well arranged for the student's requirements, and should be read, when possible, in connection with the monographs, which give full chronological lists of the sculptor's works.

**Poynter, EDWARD J.** and **Head, PERCY R.** *Classic and Italian Painting.* Ill. (Illustrated Handbooks of Art History Series.) Lond., S. Low & Co., 1885. 5s.

These Handbooks are brief but admirably arranged as text-books. Similar to the Illustrated Biographies of Great Artists Series, which are written and arranged in a scholarly manner.

**Radcliffe, A. G.** *History of Sculpture.* 1894. *History of Painting.* 1896. N. Y., Appleton. \$3.00 each.

Charming volumes, intended for the general reader, but embodying the latest facts obtainable at the time they were written.

**Reymond, MARCEL.** *La Sculpture Florentine.* 4 v. Florence, Alinari, 1897. \$5.00 each.

Perhaps the most interesting work upon Renaissance Sculpture that has yet appeared. Despite its title, the author by no means confines himself to Florentine sculptors. The illustrations are numerous and excellent.

**Scott, LEADER.** *Sculpture, Renaissance and Modern.* (Illustrated Handbooks of Art History Series.) N. Y., Scribner and Wilford, 1886. \$2.00.

**Van Dyke, JOHN C.** *History of Painting.* Ill. (College Histories of Art.) N. Y., Longmans, Green & Co., 1897. \$1.50.

Mr. Van Dyke is the editor of the series of three College Histories of Art, of Architecture, Sculpture, and Painting, respectively. They serve, admirably, the purpose for which they were written; sifting the mass of material at hand, dividing and arranging it according to the latest discoveries and opinions. Biography and description are necessarily brief in these small volumes, but each artist is given his proper place in his school and is rightfully related to his environment.

**Vasari, GIORGIO.** *Lives of Seventy Eminent Painters, Sculptors, and Architects.* Edited by E. H. and E. W. Blashfield and A. A. Hopkins. 4 v. N. Y., Scribner, 1896. \$8.00.

The editors have cut down and rearranged Vasari's out-dated work, making necessary corrections and adding copious footnotes. The work, in its present form, is very valuable to the student, while retaining Vasari's well-known charm.

**Von Reber, FRANZ.** *History of Ancient Art.* 1882. \$3.50. *History of Mediæval Art.* 1887. \$5.00. N. Y., Harper.

Learned and trustworthy. No other single work in English, at present, can take the place of the History of Mediæval Art.

**Willard, ASHTON ROLLIN.** *History of Modern Italian Painting.* N. Y., Longmans, Green & Co., 1898. \$5.00.

**Woltmann, Alfred, and Woermann, Karl.** *History of Painting from Greek and Roman Times to the Sixteenth Century.* 2 v. Ill. N. Y., Dodd, Mead & Co. 1901. \$7.50.

An authority of very high rank. The first volume deals with Classic Early Christian, and Mediæval Painting and closely allied arts. The second volume is devoted to the Renaissance until after the middle of the sixteenth century. The volumes are large, but their low price places them within the reach of students generally, who will find them a most satisfactory possession.

## GENERAL BIOGRAPHIES.

(A special Biographical List will accompany each section of the *Outlines*.)

**Berenson, BERNHARD.** *Central Italian Painters of the Renaissance.* 1897. *Florentine Painters of the Renaissance.*

1902. *Venetian Painters of the Renaissance*. 1901. N. Y. Putnam. \$1.00 each.

The author is an exponent of the new school of art criticism, and his reflections and criticism are of interest from that standpoint. He is a recognized authority on attributions, but his philosophy of art is less generally accepted.

**Cartwright, JULIA.** *Painters of Florence*. Ill. N. Y., Dutton, 1901. \$2.50.

The lives of thirty Florentines, from Cimabue to Michelangelo, are presented in an ideal literary form. They are brief but well-rounded narrations, their material selected from a wide range of reading. At the end of each biography is a list (selected) of the painter's works and their location.

**Freeman, L.** *Italian Sculpture of the Renaissance*. Ill. N. Y., Macmillan, 1901. \$3.50.

An application of some of the principles of modern criticism to selected examples of Italian Sculpture.

**Great Artist Series.** Ill. (See above.) Lond., S. Low & Co., \$1.25 each.

Recommended for chronological lists of principal data in the artists' lives, and of their works. Will be referred to in Special Biographical List.

**Great Masters of Painting and Sculpture.** Ill. N. Y., Macmillan. \$1.75 each.

A series now in course of publication. All are profusely illustrated with half-tone reproductions from photographs of original paintings. They cannot be too highly recommended. Some are very ably and charmingly written, and all are well arranged and edited. Chronological list of works, with location, in each volume.

**Hurl, ESTELLE M.** *Riverside Art Series*. Illustrated handbooks and monographs. Boston, Houghton, Mifflin & Co. Cloth, 75c. Students' ed., 40c. Paper, 30c.

Now in course of publication. Scholarly arrangement. For youthful readers.

**Jameson, ANNA.** *Lives of Italian Painters*. London.

A book published a generation ago, covering practically the same ground as Cartwright's later publication. Interesting and accurate in narration, but lacking the precision of arrangement demanded by students of to-day.

**Knackfuss, HUGO, ed.** *Monographs on Artists*. Ill. N. Y., sold by Lemcke & Buechner. \$1.50 each.

Illustrations very numerous from every phase of the artist's work, and of fine quality. Ably written; critical as well as biographical. There is a long list in German; a few have been translated, but the English list is growing. Of the highest value to students. They will be referred to in the Special Biographical List.

**Masters in Art.** Ill. Boston, Bates & Guild. Published monthly. \$1.50 per year. 15c. each number.

Each number is devoted to a single artist, illustrated by ten half-tone plates of exceptional beauty. The text consists of a brief account of the

artist's life; followed by critical comments on his work by various writers in English and foreign languages; an exhaustive Bibliography, and a catalogue of works and their location.

Stillmann, W. J., and Cole, Timothy. *Old Italian Masters*. Ill. N. Y., Century Company, 1892. \$10.00. Also *Century Magazine*, beginning November, 1889 (v. 15).

### MYTHOLOGY.

Bulfinch, THOMAS. *The Age of Fable*. Boston, Tilton, 1900. Revised ed. Also N. Y., McKibbin (Manhattan Young People's Library), 1900. 40c. Philadelphia, Altemus. \$1.25.

Gayley, CHARLES MILLS. *Classic Myths in English Literature*. Ill. Boston, Ginn, 1897. \$1.50 (?).

Compiled and arranged for University Classes. Recommended to art students because of its citation of works of art that illustrate mythological incidents.

Seeman, O. *Mythology of Greece and Rome*. N. Y., Harper, 60c.

Although condensed, it is a very useful manual.

### CHRISTIAN SYMBOLISM.

(From the numerous helpful and fascinating books on this subject a very small number have been selected, almost at random. Each takes, perhaps, some special view of the subject, so would be of particular interest to certain readers; but any, or all, may be relied upon to aid the student in the understanding of artistic work that was done under the inspiration of Christian faith, either in the earliest centuries of our era, or during the early Renaissance.)

Clement, CLARA ERSKINE. *Christian Symbolism*. Boston, Ticknor, 1889. \$1.50.

Hulme, F. EDWARD. *Symbolism in Early Christian Art*. Lond., Swan Sonnenschein & Co., 1891. 3s. 6d.

Husenbeth, F. C. *Emblems of Saints, with Iconography of the Sibyls and Sacred Heraldry*. Norwich, Eng., A. H. Goose & Co., 1882.

Jameson, ANNA. *Legends of the Madonna. Legends of the Monastic Orders*. Edited by Estelle M. Hurl. *Sacred and Legendary Art*. 2 v. Boston, Houghton, Mifflin & Co., 1896. \$3.00 per vol.

Twining, LOUISA. *Symbols and Emblems of Early Christian, Mediæval, and Christian Art*. Lond., Murray, 1885. 12s.

Illustrated with numerous outline drawings from frescos, manuscripts, etc., showing the variety of forms in which each symbol may be found. Text merely descriptive of illustrations.

## GUIDES AND BOOKS DESCRIPTIVE OF PLACES.

**Allen, GRANT.** *Florence.* 2 v. (Travel Lovers' Library.) Boston, L. C. Page & Co., 1901. \$3.00.

**Baedecker, KARL.** *Handbooks of Travel: North Italy, \$2.40. Central Italy and Rome. \$2.25.* N. Y., Scribner, 1901.

Incomparably the best guide for the traveler and scarcely less valuable as a book of reference for the student.

**Blashfield, E. H., and E. W.** *Italian Cities.* 2 v. N. Y., Scribner, 1901. \$4.00.

The cities are art-centers and observed from an artist's point of view. The books throw a strong sidelight on the lives and traits of the painters who are mentioned. The essays are charming, comparable to Symonds' "Sketches."

**Gardner, E. G.** *Florence.* (Mediaeval Towns Series.) Lond. and N. Y., Macmillan, 1900. \$1.75.

**Gordon, LINA DUFF.** *Assisi.* (Mediaeval Towns Series.) Lond. and N. Y., Macmillan, 1900. \$1.75.

**Gordon, LINA DUFF, and Symonds, MARGARET.** *Perugia.* (Mediaeval Towns Series.) Lond., J. M. Dent & Co. (N. Y., Macmillan?), 1898. \$1.75.

**Horner, S. and J.** *Walks in Florence.* 2 v. Lond., King, 1876. 10s. 6d. each.

**Karoly, KARL.** *The Paintings of Florence.* 1893. *The Paintings of Venice.* 1895. Lond., Bell. 5s. each.

**Noyes, ELLA.** *Ferrara.* (Mediaeval Towns Series.) Lond., Dent, 1904. \$1.75.

**Phillipps, EVELYN MARCH.** *Frescos of the Sixtine Chapel.* N. Y., Dutton, 1901. \$2.00.

Completely descriptive of all the paintings there, with an account of the tapestries designed by Raphael.

**Symonds, JOHN ADDINGTON.** *Sketches and Studies in Italy and Greece.* 3 v. 1. *Italy and Greece:* 2. *Italy.* 3. *Italian Byways.* N. Y., Scribner, 1898. \$3.00 each.

The æsthetic character of Symonds' thought commends these delightful essays.

**Williamson, G. C.** *Cities of Northern Italy.* (Grant Allen's Historical Studies.) N. Y., Wessels & Co., 1901. \$1.25.

The author is the able editor of the Great Masters Series, and his artistic knowledge and disposition are manifest in the glimpses he gives of the picturesque aspects of these cities, and in the prominent mention of notable works of art therein.

**Yriarte, CHARLES.** *Florence. Venice.* N. Y., Coates & Co., 1897. \$3.00 each.

## UNCLASSIFIED.

**Berenson, BERNHARD.** *Study and Criticism of Italian Art.* N. Y., Macmillan, 1901. \$3.50.

A collection of essays, originally published in periodicals. The illustrations, from paintings little known to the general public, are admirable.

**Brown, G. BALDWIN.** *The Fine Arts.* N. Y., Scribner, 1898. \$1.00.

The volume discusses briefly some of the more important facts and laws of artistic production in a peculiarly interesting manner. "As a text-book for the study of the Fine Arts, there is nothing in literature that answers the requirements as does this little book."

**Burckhardt, JACOB.** *Civilization of the Period of the Renaissance in Italy.* Lond., Swan Sonnenschein & Co., 1898. 10s. 6d.

An exposition of the social conditions of Italy during the period named. Useful in aiding students to comprehend the influences that mould art.

**Flaxman, JOHN.** *Lectures on Sculpture.* Lond., Bell & Daldy, 1865. 6s.

**Hewlett, MAURICE.** *Earthwork out of Tuscany.* Lond., Dent & Co., 1895. 6s. *The Road in Tuscany.* 2 v. N. Y., Macmillan, 1904. \$6.00.

**Hurll, ESTELLE M.** *Life of our Lord in Art.* Ill. Boston, Houghton, Mifflin & Co., 1898. \$3.00. *The Madonna in Art.* Ill. Boston, Page & Co., 1897. \$2.00.

Their lives are divided into periods; each period is considered as it is illustrated in art, giving names of artists and location of the works mentioned.

**Jameson, ANNA, and Eastlake, Lady.** *History of our Lord in Art.* Lond., Longmans, Green & Co., 1864. 20s.

**Jarves, JAMES JACKSON.** *Art Studies.* N. Y., Derby Jackson, 1861.

**Lacroix, PAUL.** *Arts in the Middle Ages and at the Period of the Renaissance.* Illustrated with wood-cuts and a few colored plates. Lond., Chapman & Hall, 1870. 31s. 6d.

**Lee, VERNON (Violet Paget).** *Euphorion.* 2 v. Boston, Roberts, 1884. \$4.00. (Or Lond., Unwin, 1884. 7s. 6d.) *Renaissance Fancies and Studies.* Lond., Smith & Elder, 1895. 6s. (Chapters: "Imaginative Art of the Renaissance," "Tuscan Sculptors.")

**Lindsay, Lord.** *Sketches of the History of Christian Art.* 2 v. Lond., Murray, 1885. 24s. Scarce.

This unfinished work treats of art immediately preceding the Renaissance and during the Early Renaissance. The leading motive may be said to be

the inter-relation of the early schools of art, and the direct and cross-influences that moulded the style of individual artists. Very valuable contribution to the literature of art.

**Lowrie, WALTER.** *Monuments of the Early Church.* N. Y. Macmillan, 1901. \$1.75.

**Morelli, GIOVANNI.** *Italian Painters.* 2 v. (1. Borghese and Doria-Pamphili Galleries. 2. Munich and Dresden Galleries.) Ill. Lond., Murray, 1893. \$12.00.

The most conspicuous leader in modern criticism of art. While his views encountered strong opposition, his arguments, based on keen observation of details and careful comparison of pictures with each other, appeal to the senses and the reason and are frequently incontrovertible. Most of the illustrations are from pictures not generally known before the publication of his essays. Not a book for the beginner or the general student.

**Owens, A. C.** *Art Schools of Mediæval Christianity.* Lond., Mozly & Smith, 1876. 7s. 6d.

Treating of a period little known to readers in general, showing that the arts had, during the Dark and Middle Ages, periods of depression and revival, that they received generous encouragement from rulers of different countries, and produced results of great interest and more or less beauty.

**Pater, WALTER.** *The Renaissance. Essays.* N. Y. Macmillan, 1894. \$2.50.

One of the most suggestive writers of the philosophical school. The book is of literary rather than scientific merit.

**Rea, HOPE.** *Tuscan Artists: Their Thought and Work.* Lond., Geo. Redway, 1898. \$2.00. *Tuscan and Venetian Artists.* Dent, 1904.

**Robertson, ALEXANDER.** *Bible of St. Mark. Study of mosaics.* Ill. Lond., Allen, 1898. 10s. 6d.

**Ruskin, JOHN.** An edition of his works published by Merrill & Co., N. Y., 1891. *Modern Painters.* 2 v. Bound with other essays may be found *Giotto and His Works in Padua*, *Mornings in Florence*, *Val d'Arno*, and *St. Mark's Rest*, a study of Carpaccio.

**Symonds, JOHN ADDINGTON.** *Renaissance in Italy.* 5 v. v. 1. *Age of Despots.* v. 4. *The Fine Arts.* Lond., Smith & Elder, 1880-82. \$2.00 each.

The *Fine Arts*—analysis of the styles (during the period of the Renaissance) of Architecture, of Sculptors, and of Painters, with some inquiry into the causes of their formation. The literary personality of the author is inspiring, his style fascinating and his thought lofty. Especially recommended to the thoughtful reader.

**Taine, HENRI.** *Lectures on Art.* 2 v. N. Y., Henry Holt & Co., 1873. \$2.50 per vol.

Characterized by the splendor of style and brilliant generalization. One of the most powerful and suggestive of all writers on art, but not always convincing.

## Two Suggested Lists of Books

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We are frequently asked the question: "If one desires to buy an outfit of books on art for the home library, or to recommend a short and useful list for the public library, what would you advise? In reply we suggest two lists especially adapted to Italian sculpture and painting, but which contain some books that are generally useful in art study. The first—which, in familiar conversation, we refer to as "The Indispensables"—may be advised as a foundation from which to start a large collection; the second is selected with regard to its inexpensiveness.

### List 1.

- Kugler . . . . History of Italian Painting. 2 v. \$12.00.  
Woltmann and Woermann. . History of Painting. 2 v. \$7.50.  
Symonds . . . Fine Arts. \$2.00.  
Perkins . . . Handbook of Italian Sculpture. \$4.00.  
Vasari . . . . Blashfield Edition. 4 v. \$8.00.  
Cartwright. . Painters of Florence. \$2.50.  
Von Reber . . Mediæval Art. \$5.00.  
Adeline . . . Dictionary of Terms in Art. \$2.25.  
Seeman . . . Greek and Roman Mythology. 60c.  
Clement . . Christian Symbolism. \$1.50.  
Brown . . . . Fine Arts. \$1.00.  
Gordon. . . . Assisi. \$1.75.  
Phillipps . . Frescos of the Sixtine Chapel. \$2.00.  
Lindsay . . Sketches of Christian Art. Out of print and scarce.  
Morelli . . . Italian Painters. 2 v. \$12.00.  
Add monographs ad libitum. Knackfuss, and Great Masters in Sculpture and Painting are the first recommendation.

### List 2.

- Heaton. . . . History of Painting. \$1.25.  
Scott . . . . Sculpture, Renaissance and Modern. \$1.25.  
Symonds . . Fine Arts. \$2.00.  
Seeman . . . Greek and Roman Mythology. 60c.  
G. E. A. . . Saints and Their Symbols. 75c.  
Brown . . . . Fine Arts. \$1.00.  
Phillipps . . Frescos of the Sixtine Chapel. \$2.00.  
Owens . . . . Art Schools of Mediæval Christianity. \$2.00.  
Cartwright. . Painters of Florence. \$2.50.  
Add monographs—Great Artists Series. \$1.25 each.



# Italian Pronunciation

Italian sounds are all familiar, being essentially duplicated in English. Difficulty arises from the following peculiarities, which should be noted as fundamental principles:

1. Sounds are not always represented by the same letters as in English.
2. The accent is slight, not more than a quarter as heavy as in English.
3. Vowels are never slurred in the unaccented syllables. The slurring of the vowels is the most universal and offensive error in the foreigner's pronunciation of Italian.
4. Double consonants are given double time in pronunciation. Thus, in *fatti* the two *t*'s are pronounced as in the English cat-tail, not as in cattle.

No matter how fast the Italian speaks, he never slurs his vowels or slights his double consonants. This is the point where the foreigner must watch himself most closely.

The various vowel and consonant sounds present little difficulty though their representation is at first confusing. The vowels must be perfectly even in quality, the "vanishing sound," so characteristic of English vowels, being unknown in Italian.

## Vowels.

**a.** Like *a* in father; never as in fate or fat. Ex. *Vaga* (Vàgà), It is short (i.e. it is pronounced quickly) before two consonants, but the sound remains the same. Ex. *fatti* (not fǎtti).

**e.** Like *e* in fate. Before two consonants, like *e* in met. Ex. *Meta* (mâtà), but *feſta*, *confetti* (fěſtà, confět-těē).

**i.** Like *ee* in meet; Ex. *Viti* (vĕētĕē). Before two consonants, like *i* in fit; Ex. *Pitti* (pĭt-tĕē). (See *c* and *g*.)

**o.** Like *o* in hole; before two consonants, like *o* in wholly. Ex. *Lotto* (lôt-tō); never like *o* in holly. This flattened or à sound of *o*, which occurs only in English, is to be avoided with all care.

**u.** Like *oo* in tool; Ex. *Bute* (bōō-tā). Before two consonants like *oo* in foot. Ex. *Putti* (pōō-tĕē); never like *u* in cut.

In diphthongs each letter has its regular sound, the emphasis being laid upon the first element in ai, ao, au, and upon the second in ie, uo.

**Consonants.** Peculiarities occur only in the following cases:

**c.** Soft c, i.e., c before e and i, is pronounced like ch. Ex. Botticelli (Bot-tē-chēllē), Cima (chēē-mà).

If c is to be soft before a, o or u, an i is inserted which has no sound. Ex. Francia (Fran-chà, not Fran-chēē-à). Unfortunately this i cannot be distinguished from the true vowel which occurs in like situations. Ex. Lucia (Lōō-chēē-à, not Lōō-chà). In these cases each word must be learned for itself.

If c is to be hard before e or i, an h is inserted. Ex. Occhi (ok-kēē). This is especially confusing to those accustomed to English in which ch is pronounced like Italian soft c. Ch in Italian *always* has the sound of k.

**g.** Hard and soft g are pronounced as in English. It is kept hard before e and i and soft before a, o and u, in the same manner as c. Ex. Giotto (Jōt-tō); g is also used in connection with l and n to indicate the liquid sound of those consonants. Thus, gn is pronounced like n in pinion, gl like ll in million. Ex. Regno (rān-yō), degli (dāl-yēē).

**h** is never sounded, its only use being that above mentioned.

**j.** Pronounced like y, never like g. Ex. Ghirlandajo (Ghēēr-lān-dà-yō).

**s** almost always has the hissing sound, as in say. Ex. Sarto. In a very few cases, it has the sound of z; Ex. Cosa (cō-zà); sch—sk; Ex. Toschi (Tos-kēē) sc before e or i—sh. Ex. scima (shēē-mà.)

**v** is pronounced like w when preceded by a vowel and followed by a or o. Ex. Giovanni (Jō-wàn-nēē).

**z** is pronounced like ts. Ex. Pazzi (Pāt-sēē).

## SECTION I

# Before the Renaissance

## CONTENTS

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SPECIAL BIBLIOGRAPHY, No. 1.

*Lesson 1.* GREEK AND ROMAN PAINTING.

*Lesson 2.* SCULPTURE AND PAINTING DURING THE  
MIDDLE AGES.

*Lesson 3.* MOSAICS.

*Essay:* THE BRIGHT SPOT IN THE DARK AGES. By  
H. H. Powers.

# Special Bibliography.

## Number One.

**Bayliss, Sir WYKE.** *Rex Regum. A Painter's Study of the Likeness of Christ.* Ill. Lond., Bell, 1898. 6s.

Illustrations show that the type of Christ accepted by painters of the Renaissance is the same that appeared in the paintings and sculptures of the early centuries of our era, which was then claimed to be an actual portrait according to tradition and portraits by Luke and on the handkerchief of Sta. Veronica.

**Collignon, MAXIME.** *Greek Archæology in Relation to Greek Art.* Lond., Grevel, 1890. 7s. 6d. (?).

Into this small volume is brought the information scattered through many books, magazine articles, and archæological reports which are not ordinarily accessible.

**Cust, A. M.** *Ivory Workers of the Middle Ages.* Ill. (Great Craftsmen Series.) N. Y., Macmillan, 1902. \$1.75.

Subject divided into epochs: characteristics of each epoch and country stated clearly; illustrations well selected.

**Cutts, Rev. EDWARD L.** *History of Early Christian Art.* Lond., Society for Promoting Christian Knowledge, 1893.

Well written and bearing directly in many of its chapters on the subject of our second lesson.

**Didron, A. N.** *Christian Iconography, or History of Christian Art in the Middle Ages.* 2 v. Lond., Bohn's Libraries, 1851. 5s. each.

Contains a very full text of the Byzantine Guide to Painting, known as the Mt. Athos Handbook.

**Gardner, ERNEST ARTHUR.** *Catalogue of Greek Vases in Fitz-William Museum, Cambridge, England.* Ill. Cambridge, University Press. 12s. 6d.

Introduction valuable.

**Gerspach.** *La Mosaïque.* Paris, 1881.

**Guhl, E., and Koner, W.** *Life of Greeks and Romans.* Ill. Lond., Chapman & Hall, 1875.

Describes industrial and fine arts, religions, laws, and customs.

**Hemans, CHARLES J.** *A History of Ancient Christianity and Sacred Art in Italy.* 1886. *A History of Mediæval Christianity and Sacred Art in Italy, from 900 to 1350 A. D.* Lond., Williams & Norgate, 1869.

Alternate chapters on the church of each century and religious art of the same century. Written from the church historian's point of view, but monuments are described with painstaking care, so that the books are quoted by later writers on art.

**Harrison, J., and MacColl, D. S. Ancient Vase Paintings.** Lond., Unwin, 1894. 3ls. 6d.

A collection of reproductions, printed in the colors of the originals. Introductory historical sketch, while not assuming to be complete, glances at various parts of the field. Section on Interpretation of Paintings is suggestive and valuable.

**Huddiston, JOHN HOMER. Lessons from Greek Pottery.** N. Y., Macmillan, 1898. \$1.25.

Vase Paintings as illustrations of Greek customs. The Bibliography of Greek Art, to which several pages are devoted, will be welcomed by the interested reader on that subject.

**Layard, A. H. Mosaic Decoration.** Paper read at a meeting of the Royal Institute of British Architects. Lond., 1869.

Gives some very interesting facts concerning present methods of mosaic work and the restoration of ancient examples.

**Longfellow, W. P. P. The Greek Vase.** Scribner's Magazine, v. 3, pp. 419-433 (April, 1888).

An analysis of the form and line of Greek vases. Vase decoration is not considered in the text; but there are characteristic illustrations of paintings, showing how the decoration is applied to the shape and size of the article by an intelligent decorator.

**Mau, AUGUST. Pompeii, its Life and Art.** Ill. N. Y., Macmillan, 1899. \$6.00.

A book that throws much light on Greek and Roman art.

**Milman, HENRY HART. History of Latin Christianity.** 8 v. N. Y., W. J. Middleton, 1870.

A well-known work, treating of the church under the Popes to the time of Nicholas V.

**Mitchell, LUCY M. A History of Ancient Sculpture.** 2 v. N. Y., Dodd, Mead & Co., 1894. Students' ed. \$7.50.

**Murray, A. S. Greek Archæology.** Lond., Murray, 1892. 18s.

**Murray, A. S., and Smith, A. H. White Athenian Vases in the British Museum.** Lond., Longman & Co. (sold by), 1896.

Twenty-seven plates, reproduced from tracings, in brown and white; very interesting, and in some cases beautiful. Text describes coloring of the originals.

**Northcote, J. SPENCER, and Brownlow, W. R. Roma Sotterranea, an account of Roman Catacombs. Part II. Christian Art.** Lond., Longmans, Green & Co., 1879.

Like Hemans's book (see above), this is written from the churchman's point of view, but the subject of art is treated sympathetically and with knowledge.

**Ongania, FERDINANDO.** publisher. *La Basilica di San Marco in Venezia.* Text, 3 v. Plates, 9 v. Venice, 1881-1888

This fine work will be found in many large libraries. The plates reproduce in detail almost the entire structure of the famous church, many of them in color. The text, which is in Italian, consists of explanations of the plates and documents relating to the history of the building.

**Parker, JOHN HENRY.** *Archæology of Rome, Part XI.* Lond., Murray, 1876.

Church and Altar Decorations and Mosaic Pictures. A valuable addition to the volume is a chapter by St. John Tyrwhitt, comparing catacomb frescos with mosaic pictures; with critical estimate of Roman frescos of the early Empire, and a description of technical processes.

**Perry, THOMAS SARGENT.** *Greek Portraits in Egyptian Tombs.* Ill. Scribner's Magazine. February, 1889.

**Ricci, CORRADO.** *Ravenna. Italia Artistica.* Bergamo, 1903. 3.50 lire.

Beautifully illustrated. The first of a projected series of monographs on Italian cities.

**Robinson, EDWARD.** *Catalogue of Greek, Etruscan, and Roman Vases,* in Museum of Art, Boston. Boston, Houghton, Mifflin & Co.

Introduction embodies a sketch of the history of Greek vases, summing up the general traits of the drawing or painting of each style or epoch.

**Wallis, HENRY.** *Pictures from Greek Vases; the White Athenian Lekythoi.* Lond., Dent, 1896. 42s.

A series of large plates, printed after colored drawings, distinguished by sympathetic outline, beauty of face and grace of figure, and suggesting much charm in the coloring of the originals. They are similar in subject, because all are taken from funerary vessels. The introduction explains the place of the Lekythoi in the history of art.

**Wickoff, FRANZ.** *Roman Art.* Some of its principles and their application to Early Christian Painting.

Critical and interpretative. Much of its material is drawn from Mau's *Pompeii*, but the application is Wickoff's own.

**Wilpert, JOSEPH.** *Die Malereien der Katakomben Roms.* 2 v. 267 plates. Freiburg im Breisgau, Herder, 1903.

A monumental work. The plates will be found of the utmost interest as illustrating very completely the decorations of the Catacombs.

**Winckelmann, JOHN.** *History of Ancient Art.* 2 v. Boston, Osgood & Co., 1880. \$9.00.

## PERIODICALS.

**Churchman.** 1902: Jan. 25, April 12. Articles on Mosaics.

# Lesson 1.

## GREEK AND ROMAN PAINTING.

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### OUTLINE FOR STUDY.

Greek Painting; sources of our knowledge regarding it; epoch-making painters; relation of the painting of the Greeks to their sculpture. Relation of Roman to Greek art. Greek artists in Italy.

Mural decorations as seen in Rome and Pompeii; scenes chosen, character of work.

Standards of art under Roman rule.

Greek Vase Painting: <sup>a</sup>Shapes and uses of vases

<sup>b</sup>Technical methods of decoration. <sup>c</sup>Epochs. and styles of decoration. <sup>d</sup>Etruscan vases.

### TOPICS FOR FURTHER RESEARCH.

Methods and materials of painting.

Classic stories suggested by our pictures.

Roman mythology compared with Greek.

The Pompeian House.

**Note.**—Our knowledge of Greek Painting is gained almost entirely from literary sources, except for that especial form of the art found on the vases of all periods. The excavations of Pompeii, which have been progressing systematically since 1860, have brought to light much of interest in the mural decorations of the first century of our era. Many of these examples, now preserved in the Naples Museum, are copies of Greek subjects, thus affording us a remote hint of what the originals may have been. Due allowance must, however, be made both for the conventions of the period and for the fact that much of the work was probably that of mere artizans.



## QUESTIONS ON SPECIAL PICTURES.

## No. 1.—Chariot Race.

National Museum, Naples.

Does the subject chosen for the decoration of this vase suggest the date of its manufacture? Does the decoration serve to emphasize the shape of the vase? Compare with 2 in this respect. Compare also the way in which the figures are drawn. Which seems the older art? What advantage in either?

Account for the generally superior quality of geometrical to pictorial ornament. Is that the case in all the illustrations of vase painting? Was the painter's aim usually decorative or narrative? In what respects does the surface of a vase lend itself to narrative?

## No. 2—Eos and Kephalos.

Museum of Fine Arts, Boston.

Inside of a Greek Kylix—a vase that is wide and shallow, set on a low standard. Colors, red and black. Eos, the Dawn, is about to carry Kephalos to the heavens. On outside of vase a circular row of figures turn from the altars, where sacrifice is being offered, to gaze toward the receding figure of their companion with gestures of surprise. Probably early 5th century B.C.

Does this drawing fit well within the circle? Is the torso (body or trunk) of Kephalos correctly formed? Are legs and feet drawn with understanding of anatomy? Explain. Do the faces seem archaic or modern? Is the story intelligently suggested? Which predominates in the picture—beauty or archaism? In what way is the fine quality of the work shown?

**No. 3—Group of Greek Maidens.**

National Museum, Naples.

Painting on marble; probably executed in Greece. Found in Herculaneum.

What are the lower figures doing? the upper figures? Is the subject a serious one? Is it probably representative of the best Greek painting? Why?

Can you see any other reason than the requirements of the action for putting the arms as they are? How would you characterize the effect? Do you find a similar effect in other parts of the picture?

Is the drawing true? Is it artistic? Are these two questions synonymous? What parts seem best drawn? Does the drapery resemble that of Greek statues? Compare with draperies of the Parthenon frieze (Series A, 157-159), with those of the Nike Balustrade (Series A, 170, 171) with Roman work (Series A, 222). What does this suggest as to the possible date of this work?

What can you discover in the work itself to justify the conclusion that it is of Greek rather than Roman origin?

What do you conclude as to the character and quality of Greek painting at this period?

**No. 4—The Sacrifice of Iphigenia.**

National Museum, Naples.

Pompeian fresco; poor copy of famous Greek original. The Greeks, detained on their excursion against Troy by unfavorable winds, are led by an oracle to sacrifice Agamemnon's daughter, but at the last moment she is carried away by Diana to be her priestess, a stag being substituted by the goddess for sacrifice.

Who is the figure to the right? that to the left? Why does he cover his face? Who are the central figures? Why so nearly nude? Who are the figures above? What are the principal defects in the work? Is the action stilted or easy? Is the composition pleasing? Why is the figure of Diana repeated? Are the figures on extreme left and right correctly proportioned? Why? Are the attitudes intelligently felt? From what point does the light come? Are light and shade consistently arranged? Can you explain the faults in the picture otherwise than by defects in the original?

#### No. 5—*Discovery of Telephus.*

National Museum, Naples.

Fresco, found in Herculaneum. Telephus, having been exposed at his birth by his parents, is suckled by a hind sent by the gods. Arcadia in the guise of a local deity presides over the scene at which Hercules discovers his infant son.

What can you say of the drawing and modelling of the hind? the child? the male figure? the arms of the female figure? the eagle? Is the lion as well represented as the other figures? Why?

Who is the youthful figure above, to the left? What character does the face express? Is it well expressed?

Are the figures in general graceful and well represented? the draperies? (Compare with good Greek statues and with Renaissance works.) Do you notice any defects of representation in the sitting figure, the child, or elsewhere?

**No. 6—Medea Meditating the Murder of her Children.**

National Museum, Naples.

Pompeian fresco.

Does this figure express, in a complete and dignified manner, the tragedy indicated by the title? Are there faults in its expression—if so, what? Is there any weakness in the figure? Is womanliness indicated? Does the face suggest maternal tenderness? Does it suggest insanity or ferocity? Is the large eye indicative of certain traits of character, or is it common to women in Hellenistic and Roman paintings? The figures in No. 5. Is Medea's form well proportioned or are there defects of drawing? Does the figure look as if it were studied from life or painted from imagination?

**No. 10—The Infant Hercules Mastering the Serpent.**

House of the Vettii, Pompeii.

Pompeian fresco, probably copy of Greek original.

When eight months old Hercules was attacked by two serpents sent by Juno to devour him. He seized them and strangled them, in the presence of Amphytrion and Alcmene, while his brother alarmed the house by his shrieks.

What is the character of the drawing and figure work? Is the perspective well represented? Why is the eagle introduced? Cf. 5.

Which attitude is best? Does the artist successfully represent fright in the spectators?

Is there an appropriate amount of detail in the picture? Is it well chosen and represented?

Are there any lines in the picture that seem to have been determined wholly or in part for their sensuous effect, i.e., grace and beauty, rather than truth to nature?

**No. 11—The Punishment of Dirke.**

House of the Vettii, Pompeii.

Fresco, somewhat defaced.

Dirke had cruelly treated the mother of the two youths and was by them bound to the horns of a wild bull.

**Cf. No. 271 Series A—Farnese Bull.**

National Museum, Naples.

Hellenistic sculpture, much restored; same subject.

What differences do you note between the painting and the sculpture? What similarities? Do any of the latter seem mere coincidences or like copying? If so, which is the copy? Why?

Is this a good subject for art? Why? Is it better adapted to painting or to sculpture? Why? Could the painter have told the story more fully to advantage? the sculptor?

**No. 13—Aldobrandini Marriage.**

Vatican, Rome.

Greek work of the 1st century B. C.

This is one of the finest ancient paintings in existence. It was found in 1609 near the Arch of Gallienus and is named from Cardinal Aldobrandini into whose possession it then came.

Identify the bride, the bridegroom, the other figures. Interpret the expression of the principal faces. Explain the action to the left; to the right; in the center.

Is the picture a unit or a group of separate pictures? Would it have been better if all the figures had been united in a single action or group interest? Does the shape of the picture influence this?

Why are certain figures represented half nude and others not? Who are these figures?

Are the figures well drawn and posed? Are they restful or not? Does the picture lack animation? Where is the animation most manifest?

How do the draperies compare with those of other Greek figures? of Byzantine and early Christian figures? Which seems to you the best? In what painting of your acquaintance are they surpassed?

Do you detect any arrangement of lines with reference to symmetry and beauty other than that required for the representation of the figures? Is the representation ever sacrificed to these ends?

#### **No. 7—A Bacchante.**

National Museum, Naples.

#### **No. 8—Loves as Wine Merchants.**

#### **No. 9—A Cock Fight.**

House of the Vettii, Pompeii.

This Pompeian house, which was excavated in 1894-'95, has been left as nearly as possible in its original condition, and furnishes one of the best illustrations, not only of the arrangement of rooms in the Roman house, but of the methods of decoration. The long frieze in which the little Loves are seen carrying on all the varied duties of life is of great charm.

## No. 12 —Wall Decoration.

Pompeii.

In what does the attractiveness of this work consist? Do these details suggest large and consistent plans of interior decoration? Do they suggest permanence, or that the wall decoration would soon be changed, as with us?

Are they well done, carefully executed? Do they show cleverness, invention?

Do you call them good art? Why? (A good question to return to.)

## GENERAL QUESTIONS.

What was the relative importance of painting and sculpture in Greek art? How do you account for the popular impression on this point? How did Roman art differ from that of Greece? Was it progressive?

Which of the works above mentioned seem purely Greek? Which are purely Roman? How far do the others partake of the one or the other character? State as definitely as possible the character of the Roman as distinguished from the Greek spirit in art.

Is there a close alliance between Roman painting and sculpture? How? Was Roman art idealistic or realistic? Had the Roman painters high ideals? What were their subjects? Did they treat mythological subjects nobly?

Are extant mural paintings of the Roman period sufficiently numerous for tracing the development of Roman art, or are they chiefly of one epoch? May these

mural paintings be supposed to represent the highest artistic achievement of the time, like such notable works of to-day, as the paintings in the new Congressional Library at Washington or the Public Library of Boston? Why? How would you limit decorative painting, i. e., where may the line be drawn between decorative art and pictorial art, or decorative art and high art? If a pictorial subject becomes a fitting wall decoration, what pictorial qualities must be suppressed in its treatment?

Were historical subjects notably frequent in Roman sculpture? in Roman painting? Was the spirit of their mural paintings, in general, serious and lofty, or mirthful? Was any one class of mythological events more frequently represented? Are these paintings probably originals or copies of originals? What do some of them suggest regarding the excellence and popularity of possible originals? What essential condition of painting had the ancients discovered? What did they lack that critics of modern painting require absolutely?



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## Lesson 2.

### SCULPTURE AND PAINTING DURING THE MIDDLE AGES.

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#### OUTLINE FOR STUDY.

Characteristics of Roman Art; causes of its decline.

Dependence of Christian upon classic art; position of the Church in the Empire and its development.

Influence of Christianity upon Art; themes chosen; favorite legends and symbols of the early Church.

Art in the Catacombs, its object and character; by what standards to be judged.

Early Christian sarcophagi, their workmanship and decoration; influence of Roman models; comparison with Greek tomb reliefs.

Material and intellectual conditions under the Byzantine Empire; the iconoclastic movement.

Character of Byzantine Art; its conventionality and lack of freedom, departure from nature, feeling for decorative effect.

Influence of the East upon Italian Art.

#### TOPICS FOR FURTHER RESEARCH.

The Catacombs of Rome.

Constantine's City.

The Rise of the Popes.

The Mt. Athos Handbook (Didron).

Carvings in Ivory.

## QUESTIONS ON SPECIAL PICTURES.

## Nos. 41, 42—Catacomb Paintings.

These reproductions are taken from copies of frescos gathered from the Catacombs of Rome, many of them now nearly if not quite destroyed. Most of them were from the Catacombs of St. Calixtus. All were probably executed before the time of Diocletian, 284 A. D., and slight as they are furnish us almost our only information concerning the strictly Christian art of this early period. The familiar stories of Jonah, Moses Striking the Rock, the Paralytic and the Good Shepherd, are easily recognized. The figures with hands upraised are called "orantes"—praying ones, and represent the deceased. The grave digger with his pick was often represented. The funeral feast is sometimes mistaken for the feast of the Eucharist. Of this the fish bearing the basket of bread is perhaps a symbol.

Why is the story of Jonah so often repeated? Cf. Sarcophagus, 372. Is it told in the spirit of literalism? Is the same true of other subjects? What suggested the form of the whale? Is the scene of Jonah under the gourd used merely as an accessory, or has it a meaning of its own?

How carefully is the work done? Do these fragments suggest a large and consistent scheme of wall decorations? Cf. 43. What purpose did they serve?

## No. 43—Fresco.

Crypt, SS. Giovanni e Paolo, Rome.

The modern church of SS. Giovanni e Paolo in Rome is built over the extensive apartments of the private houses occupied, according to tradition, by John and Paul, two court officials to Constantia, daughter of Constantine, who suffered martyrdom there by order of Julian. The church erected in 400 was destroyed in 1024, and the lower rooms completely lost sight of.

They were discovered and excavated in 1887. Pagan and Christian wall decorations may here be studied side by side. This example dates probably from the 2d or 3d century.

How does this painting compare with those in the Catacombs? What suggestion of Christian symbolism is there here? Is it Christian or classic? How does it compare with Pompeian wall decoration? Cf. 8.

Does this fragment suggest a well-considered scheme of decoration? an attractive interior? Is the work carefully or sketchily done?

**No. 371—Christian Sarcophagus.**  
(Good Shepherds and vintage scene.)

Lateran Museum, Rome.

Found in the Catacombs of St. Prætextus, probably late 2d or early 3d century.

**No. 372—Christian Sarcophagus.**  
(History of Jonah.)

Lateran Museum, Rome.

Found in the burial place of the Vatican (scene of Nero's persecutions), 4th or 5th century. The small scenes above are, Raising of Lazarus, Moses Striking the Rock, Seizure of Moses (?) Daniel (?).

**No. 373—Christian Sarcophagus.**  
(Agape and Crescenziano.)

Lateran Museum, Rome.

Late period. The scenes are perhaps: Offerings of the Fields and Herds (Cain and Abel?), Adam and Eve, the Deceased, Miracles of Christ.

In which of these Sarcophagi do you find reminders of classic influence? In what does this influence consist?

Is it equally true of all? Is any one of them wholly consistent in this respect? In what does the variation consist?

How appropriate are these scenes for a funeral monument? Why were they chosen? How skilfully are the stories told? Has this, or making a beautiful surface, been the aim of the artists?

In which one has the space been most successfully filled? What general criticism upon all three in this respect? Do they differ from classic art in this?

How does the method of stone-cutting differ from that of the Parthenon frieze? (Series A. 142-159.) What advantages has this method? Are there disadvantages?

What peculiarities of proportion in 373? What makes it so monotonous? Why has the Christ head no nimbus? Cf. Catacomb paintings and mosaics.

#### No. 44—Crucifixion. (Fresco.)

S. Maria Antiqua, Rome.

During the recent excavations in the Roman Forum there were found in the extensive remains of the Library connected with the Temple of Augustus, just under the steep cliff of the Palatine and close to the present entrance to the Forum, a series of frescos of the utmost interest. That there must have been a place of worship here as early as the 6th century is proved by the dated tombstones which have been found in the pavement. The name S. M. Antiqua may easily have been given to the great basilica built on the site by Pope John VII in 705-708, to distinguish it from S. M. Nuova on the other side of the Forum. The date of the frescos is determined by the figure of Pope Zacharias (741-752) who is represented with a square nimbus, showing him to be

alive at the time. This representation of the Crucifixion is of especial interest as it is a subject seldom treated in early art. The earliest known example dates from 586. This example may perhaps have been done by Greek artists driven from the East by the Iconoclasts.

Is the figure of the crucified Christ usually clothed? Why is it so here? In what other respects does this differ from the customary representations? What is the character of the face? Cf. Earlier and later mosaics. Has the artist attempted to represent the tragedy of the scene? Is this a mistake?

What is the meaning of the attitudes of the Madonna and St. John? Why does the Christ nimbus differ from the others?

Study the faces, the draperies, the way in which the figures stand. How much artistic ability is shown?

- No. 45 { 1. Madonna and Child (panel).  
2. Crucifixion with scenes from the Passion (panel).

No. 46— S. Mary Magdalen (panel).

Academy, Florence.

These are typical paintings of the period immediately preceding Cimabue, the 12th and early 13th centuries. While they are probably the work of Italian artists, they show unmistakable signs of Byzantine influence, notably in the elongated forms, the draperies, and the misanthropic expressions.

Why are some of the figures so much larger than others? What do the small figures represent? Do they resemble any of the Mosaic figures?

In what respect are the Madonna and Child faulty? Have they any redeeming features?

Why is the Christ figure represented in this way? Cf. 44. Which is the more impressive? the better art?

What is the garment of the Magdalen? What is the story of her life as told by the small pictures? What confusion of Bible characters is shown?

How much of the earlier Christian symbolism is there in these pictures? What new elements are introduced? Do they show a study of life? sense of beauty? feeling for decorative effect?

**No. 374—Madonna (marble relief).**

S. Marco, Venice.

Byzantine relief of the 11th century. This representation of the Madonna is often found on Byzantine coins of the 11th century and is several times repeated in the sculptures built into the walls of San Marco. This example is found in the Capella Nova in the north transept. Like most of the sculptures of the church, it was brought from elsewhere to adorn the building.

What indicates that this is the Madonna? How does it differ from the Madonna to which we are accustomed? When does the different conception make its appearance? Explain the attitude? Has it appeared before? How does this compare with the early representations of Christ?

Is the modelling delicately and carefully done? How are the draperies treated? Which of the mosaics does this most resemble? In what respect?

**No. 375—Adoration of the Magi.**

S. Stefano, Bologna.

Painted terra-cotta of the 14th century. It was shown in the Exposition of Sacred Art, in 1900, but is now in a chapel of that

portion of the quaint old sevenfold church of S. Stefano, known as "della Trinita."

Compare with 373. Are the proportions the same? Do the faces suggest a different nationality? Is the modelling better than 373? Do the garments fall naturally? Is the general sentiment of these figures emphasized by the direction of the folds of the draperies? If transversely curved folds were more prominent than vertical folds, would the figures make the same impression of devoutness and solemnity as now?

How does this group show that a new element has entered into Christian worship?

**No. 47—Byzantine Madonna.**

S. Maria Maggiore, Florence.

Why is the flesh of these figures dark? Do the folds of drapery recall Greek statues? Are they as true to nature? Do they have an impression of dignity? Is the pose awkward, or easy and natural?

Is the figure of the Madonna expressive of natural tenderness? or solicitude for the salvation of the world? Does she arouse our interest? Does she seem proud or indifferent? Is she human? Is she divine?

Is the work marked by carefulness of execution or does it seem that of an inexperienced artist? Does it seem more or less advanced than 45? than 375?

**No. 377—Saviour between Symbols of the Evangelists, with King David.**

Campo Santo, Pisa.

This tomb relief from the middle of the 12th century bears the quaint inscription, "This work which you see Bonamico made;



pray for him." This is believed to be the only example in Italy of a subject which, strictly Byzantine in its origin, was popular in French art of the 12th century. Works of this period are rare in Italy.

The figure above of King David playing upon his harp is by the same artist, but was not intended for this tomb.

Note the extremely flat treatment. All the surfaces are raised a comparatively even distance from the background, the modelling then being suggested by a multitude of fine lines. The animals are similar to those found on Byzantine capitals and also in early Norman work. The character of the draperies and especially the treatment of the hair are noteworthy. Compare with later Byzantine mosaics and paintings.

**No. 378 — Pulpit, by Guido da Como.**

S. Bartolommeo in Pantano, Pistoja.

Made in 1250. Both in its position against the wall and in the character of the reliefs it well illustrates the art of Northern Italy before the Pisani.

What has suggested this method of supporting the pulpit? Is there undue sense of weight? Compare with the pulpits by the Pisani.

What are the figures at the corners? How supported? What do they add to the beauty and meaning of the work?

What are the subjects of the reliefs? Are the figures well arranged in each relief? Has the story or the artistic effect been the artist's chief thought? Might the entire front have been used as a single panel for decorating? What would have been the result?

Are the figures well proportioned? Are the draperies good? Do the panels recall earlier work we have studied?

#### GENERAL QUESTIONS.

What has been the trend of Art during this period, 200-1200 A. D.? Has it improved? Has it deteriorated? In what ways?

What new elements have entered into men's conceptions? Into their modes of expression?

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## Lesson 3.

### MOSAICS.

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#### OUTLINE FOR STUDY.

The mechanics of Mosaic manufacture; materials and methods of use.

Ancient Mosaics; position, subjects chosen, character of work.

Early Christian Mosaics and their dependence upon classic models.

Blue backgrounds and gold backgrounds; effects of the change upon Mosaic development; the place of perspective in Mosaic.

Use made of the human figure; relative value of conventional and pictorial designs.

Mosaic the living art of mediæval times; its advantages and limitations.

Principal centres of Mosaic work; Rome, Ravenna, Venice, Sicily, Constantinople.

#### TOPICS FOR FURTHER RESEARCH.

The Emperor Justinian as an art patron.

The Church of San Marco, Venice.

Ravenna, the deserted city.

The Cosmati family and their work.

#### QUESTIONS ON SPECIAL PICTURES.

A few subjects from Roman Mosaics have been introduced for purposes of comparison and as showing different methods of Mosaic construction.

Mosaic in the Roman period was used almost exclusively for floor decoration, only rarely appearing on walls or ceilings. It was then made from colored marbles on a white ground. Many of the early glass Mosaics used a blue background; this, however, is seldom found after the 5th and 6th centuries, the blue having given place to the still more brilliant gold background.

NOTE.—A reading glass will be found especially helpful in studying the reproductions of Mosaics.

#### No. 16—Aquatic Birds.

S. Maria in Trastevere, Rome.

Fragment of ancient Mosaic preserved in the sacristy of the church. Marble, dark colors on white ground.

How lifelike are these birds? What means has the artist used to this end? How are the forms made to seem round? What signs of foreshortening are there?

Study the position of *tesserae* or cubes of stone. Do they all run in the same direction? Why? What has the artist accomplished in this way? Note especially the impression of *feathers* on the back of the waterfowl at the right.

Is it a defect or an excellence that the Mosaic character of the work is so evident? What conventions or rules governing Mosaic work are suggested by this picture?

Compare with 15 Which is the more skilful piece of work?

#### No. 14—Battle of Issus.

National Museum, Naples.

Found in the House of the Faun in Pompeii; partly destroyed. Undoubtedly a copy in Mosaic of a Greek wall painting. The *tesserae* are of marble and extremely small, colors naturalistic.

That moment of the battle is represented when Alexander, whose helmet has fallen off, presses forward against the fleeing Persians, while Darius, scarcely mindful of his own danger, looks anxiously back at his brother, whose horse has just fallen under him.

Is this more suitable for a floor Mosaic or a wall painting? Why? What gives the sense of rush and movement to the picture? What is the effect of the spears?

How has the artist rounded his figures? Cf. 16, Aquatic Birds. What advantage has each method? Which is better for Mosaic?

Is the Mosaic character of the work evident? Is that one cause of its excellence.

#### No. 17—Section of Ceiling.

#### No. 18—Section of Ceiling.

S. Costanza, Rome.

Fourth century. Dark colors on white ground.

This small church is believed to have been erected by the Emperor Constantine as a memorial to his daughter Constantia, or possibly as a baptistery for the adjoining church of St. Agnes outside-the-walls. It is a circular edifice with a dome over the centre, and with a barrel vault over the circular surrounding aisle. The Mosaics of this vault are divided into eleven sections of alternating free design and set pattern. No. 18 represents the cultivation of the vine, while the other sections introduce almost no figures that are even remotely Christian in their significance.

It is interesting to note that we have here in the main just such a pattern and color scheme as was in common use for pavements among the Romans.

Is the lack of symmetry in these designs disturbing? Do they fill the space satisfactorily? Is the sentiment joyous or sober? Do they illustrate any Christian ideas? How are the designs adapted to a funeral monument?

Is the work carefully done? Cf. 14, 16. Does the artist seem more at home in the picture or the pattern part of his work? Why is this?

### No. 19—Christ Enthroned with Saints.

S. Pudenziana, Rome.

Fourth century. Naturalistic colors on sober background.

The church of S. Pudenziana is traditionally the oldest in Rome, founded by St. Peter in the home of Pudens (2 Timothy iv. 21) and his daughters. It is known to have been restored under Pope Siricus, who died 398, and both this fact and the character of the work argue strongly for dating this Mosaic as of the 4th century, in which case it is the earliest example of glass Mosaic in Rome.

The original proportions of this fine Mosaic picture have been sadly changed by alterations in the church interior, cutting off the picture above and below. The subject is Christ enthroned between SS. Pudenziana and Praxedis, the daughters of Pudens, Peter and Paul. The row of figures in the foreground are possibly portraits, though some of the heads on the right have been restored in the modern style.

### No. 21—Triumphal Arch and Apse.

S. Paolo Fuori le Mura, Rome.

Fifth century (?), 13th century. This church was founded in the 4th century on the traditional site of St. Paul's tomb. The Mosaics on the triumphal arch were ordered by Galla Placidia, 5th century; they may, however, have suffered restoration, as

they are not so good as most 5th century work. Those of the apse are of the 13th century. The angels on the arch above are perhaps the first to appear in art. The "four and twenty elders" are often represented.

Compare 19 with 21. What differences in drapery, attitude, gesture? Do the groups on either side of Christ in 19 balance each other? Are they monotonous? Is that equally true of 21?

Is the shape of the wall surface equally well defined? Which of these Mosaics is the better picture? Which the better decoration for the wall? Why?

What differences in the character of the Christ head? How do they compare with other representations we are studying? Has this any meaning?

What do the animals on either side above mean? What do they add to the pictures?

#### No. 26—Symbolical Figure.

S. Sabina, Rome.

Fifth century. Figure on gold background, inscription gold on blue, dark green in border.

The church was erected in 425 and still retains the stately character of its interior with its double row of fine antique columns.

This figure, representing the Church of Jewish Christians, is at one end of a broad band of Mosaic inscription on the west wall of the church. A similar figure, emblematic of the Gentile Church, completes the decoration, which is extremely effective, although so simple.

Study by means of a reading glass the character of the workmanship, especially the way in which the *tesserae* are set, comparing with others.



How is the figure set off from the background? How are the folds of the garment represented? Is it only by differences of color? How is modelling suggested in the face, neck, and hands? What differences in the way the gold background is laid? Is this intentional or the result of carelessness?

Compare the large letters at the side with the inscription below. What is the effect of the different workmanship? What conventions of Mosaic work are suggested by this picture? In what does the excellence of this figure consist? Is it wholly technical?

#### No. 20—Apse Decoration.

Portico di San Veneziano.

Baptistery, S. Giovanni in Laterano, Rome.

Fifth century. Light arabesques on blue ground.

This baptistery, the earliest and long the only one in Rome, was probably founded by Pope Sixtus III (d. 440).

This Mosaic is in what was originally the vestibule of the baptistery, now converted into a chapel. The disfiguring stucco angels and clouds are additions of the rococo period.

Compare with 18. In which is the vine more naturally treated? Which fills the space more satisfactorily? What must be the effect of the change in color scheme? What indicates the Christian character of this Mosaic? Note carefully the crosses pendent from the half circle above. Are they an integral part of the design? What does this suggest?

#### No. 25—The Good Shepherd.

Mausoleum of Galla Placidia, Ravenna.

Fifth century. Blue background. This small church, now called SS. Nazario e Celso, was built about 440 as a mortuary

chapel by Galla Placidia, daughter of Theodosius and sister of Honorius. It is preserved entire and is lined, dome and sides, with Mosaics on a blue ground, the whole effect being at once brilliant and harmonious.

In the picture which we reproduce, both the attitude of the Good Shepherd and the surroundings recall the favorite classic theme of Orpheus. Similar examples have been found among the paintings of the Catacombs.

In what sense can this be called naturalistic? How does this representation of Christ differ from others? Cf. Sarcophagi and other Mosaics.

Why are the sheep marked in this way? What other method could have been used? Cf. 16. Which is more satisfactory?

What makes this so attractive as a wall decoration?

#### No. 24—Baptism of Christ.

#### No. 23—Mosaic Decoration.

S. Giovanni in Fonte, Ravenna.

Fifth century. Gold and light colors on blue background.

The baptistery of the Orthodox is an octagonal building erected 400 A. D.: the Mosaics placed about twenty-five years later line dome and sides. The medallion 24 occupies the centre of the dome. Beneath a festooned border are standing figures of the apostles, tall and austere. Columns below support the richly decorated arches.

In the Baptism of Christ, 24, how has the artist endeavored to adapt his picture to the frame? How successfully is it done? How does the drawing of the figures

compare with that in other Mosaics? the perspective? How natural is the water?

Who is the figure in the background and why is he there? What is he holding? Is his expression appropriate?

Compare 23 with the vine pattern from S. Costanza, 18, and the scroll design, 20. Is perspective used in any of these Mosaics? Is there modelling or rounding of forms? Is there fidelity to nature? In what does their beauty consist? What does this suggest as to the nature of decorative art? What forms are especially adapted to this use? Can the human form be so used?

#### No. 27—Interior View.

#### No. 28—Procession of Female Saints.

S. Apollinare Nuovo, Ravenna.

Sixth century. Light colors, pale green predominating, on gold ground.

The church, built about 500 A. D., is in the form of a basilica. Beneath the clearstory windows a band of Mosaic runs the entire length of the nave; on one side a procession of maidens come from Classis to worship the Virgin; on the other side holy men advance from the gates of Ravenna toward the enthroned Christ.

In what does the attractiveness of this Mosaic consist? Is it in the beauty or individuality of the faces? Would it be more attractive if the figures were varied? How is monotony avoided? Do any of the principles suggested by a study of the vine patterns apply here? Is this a legitimate use of the human figure?

**No. 29—Emperor Justinian and Courtiers.**

**No. 30—Empress Theodora and Court Ladies.**

San Vitale. Ravenna.

Sixth century. Bright colors on gold background.

These Mosaics, found on the side walls of the choir, are almost the only survivals of secular ceremonial subjects in a church. It is a noteworthy fact that Mosaics with blue backgrounds of apparently the same period are found in the same church.

Note especially the treatment of the faces and the means by which drapery is represented. This is perhaps the earliest example in Italy of a style known as the Byzantine, and is undoubtedly the work of Eastern artists.

**No. 22—Apse Decoration; Christ with Saints.**

SS. Cosmo e Damiano, Rome.

Sixth century. Blue background.

This is perhaps the last example of the use of the blue background. The figure of Pope Felix, under whom the church was built (526-530), and the sheep at the left, show the restorer's hand. The arch built into the church in later times conceals a portion of the original picture.

**No. 32—Apse Decoration; Christ with Saints.**

S. Marco. Rome.

Ninth century. Brilliant color.

The Mosaic dates from the rebuilding of the church under Gregory IV in 833, the most degraded period of Mosaic art. The pope is seen with the square halo, at the extreme left.

Compare these Mosaics with those of S. Pudenziana, 19, and S. Agnese, 31, noting dates, color used, forms and drapery. What do they suggest as to the progress of art? What influence may be responsible for the marked change in type of face and drapery?

**No. 31—Apse Decoration.**

S. Agnese Fuori le Mura, Rome.

Seventh century. Gold background.

St. Agnes is here represented between Popes Honorius and Symmachus, the restorers of the church.

What is the customary subject for the decoration of the apse? What explanation for this variation? Does the Mosaic differ in other respects? Compare the proportions of the figures and the treatment of drapery with other Mosaics. Which does it most resemble? Is the elongation and stiffening of the figures the result only of lessened skill, or has it some justification?

**No. 34—Transporting the Body of St. Mark.**

Façade, S. Marco, Venice.

Thirteenth century. Gold ground.

This Mosaic from the semi-dome above the first door at the left of the façade is the only remaining example of early Mosaic work left on the façade of the church. It represents the bringing of the sacred relics of the patron saint from Alexandria into the church, and may be regarded as a fairly truthful picture of the basilica as it then stood. Due allowance must be made for foreshortening, resulting from the curved surface.

**No. 38—Saints.**

Cathedral, Cefalu, Sicily.

Twelfth century.

The Mosaics of Cefalu, dating from 1148, are the oldest in Sicily and in most perfect preservation. Our example is taken from those of the choir, where local saints and Bible characters are arranged in several courses one above the other. The names printed beside them show them to be of Greek origin.

Do these Greek saints differ in type from those of Mosaics in Rome? Which do they most nearly resemble? Is the resemblance fortuitous or is there some reason for it? What details show the careful execution and fineness of the work?

**No. 39—Tribune.**

Cathedral, Monreale, Sicily.

Twelfth century.

The church was built by the Norman King, William II, 1174-1189, the Mosaics also being completed within these dates. The interior walls were entirely covered with this rich decoration, employing more than one hundred artists. The colors are less harmonious and the drawing less free than in the Mosaics of Cefalu.

What would be the impression produced by such a church interior? Would it differ materially from a frescoed interior?

Compare the Madonna and the drapery of the Christ with the figure of Madonna, 47.

**No. 35—Tribune Arch and Apse.**

Twelfth century. Brilliant colors.

**No. 36—Nativity, detail from lower part of Apse.**

Late thirteenth century. Naturalistic colors.

S. Maria in Trastevere, Rome.

According to tradition the church was founded on the spot where a spring of oil miraculously appeared at the birth of Christ. The Mosaics on the face of the arch and on the vaulting date from 1137-1153. Christ is here seen enthroned with Madonna seated beside him, saints and popes on either side.

The picture Mosaics of the lower course date from about 1291 and are undoubtedly the work of Pietro Cavallini, a friend and contemporary of Giotto.

**No. 33—Arch and Apse.**

S. Clemente, Rome.

Twelfth century. Gold background. One of the most interesting churches of Rome, retaining many features of earlier churches.

It is impossible for any reproduction to give an adequate idea of the decorative value of this work. Especially beautiful is the mass of conventionalized leaves and vines from which the crucifix rises.

**No. 37—Apse Decoration.**

S. Maria Maggiore, Rome.

Thirteenth century.

One of the largest and most splendid churches of Rome. The nave, with its marble columns and Mosaics on the clearstory walls, dates from 432-440. These ancient pictorial Mosaics are most interesting, but no photographs of them are obtainable.

The Mosaics in the apse are by Jacobus Torriti, 1295. The subject is the Coronation of the Virgin, below are scenes from the life of Christ and the Virgin. The rich conventional designs are especially worthy of notice.

What change of subject is noteworthy in these later Mosaics? Cf. 19. Which has the better faces, the more lifelike figures? Which has the better perspective? the better modeling? Is there any advantage in the stiff, prim figures? in the use of conventional designs? What have these later Mosaics in common in this regard?

In which do you feel most clearly the half-dome shape of the tribune? Which is most architectural? Which is most decorative?

Comparing still with 19. Which is the finer picture? Which the finer tribune? Enumerate the points of superiority of each.

In how far does 36 indicate a return to the ideals represented in 19? In what respect is it radically different?

No. 40—Youthful Christ.

Wall of North Aisle.

The Virgin as *Orante*.

Wall of South Aisle.

S. Marco, Venice.

Fourteenth century. Christ wears a gold robe against a blue background.

Despite the total disregard of anatomy and the clumsy and impossible drapery, these Mosaics illustrate admirably the decorative effect sought by Byzantine artists. This is especially to be seen in the innumerable folds of the garments. They are among the most beautiful of all the Mosaics of S. Marco. An interesting comparison may be made with the figure of Madonna 374, and also with the figure from S. Sabina, 26.

GENERAL QUESTIONS.

Is Mosaic well adapted to pictorial effect? What is its development along this line? What tendency is noticeable in its treatment of the human form? Is this due to the ideas of the times or has the nature of the material an influence in this direction?

What are the advantages of Mosaic as a means of decoration? What are its limitations?



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## THE BRIGHT SPOT IN THE DARK AGES.

BY H. H. POWERS.

From the time of Hadrian to the time of Odoacer Roman civilization was in full decline. It was not dying; nay, rather, it was in process of slow assimilation by the peoples to whom it had been beneficently but artificially extended. In a sense it was leavening the lump and so was fulfilling its great historic mission. But if there was growth at the circumference, there was decay within. The energy of the great life-giving center was exhausted. Her armies, so long invincible, were depleted and demoralized, and inglorious peace was purchased from Vandal and Hun. Her wealth, the greatest ever known, was dissipated, her higher industries abandoned, her skill forgotten. Even population itself seemed to lose its power of renewal; fair fields went untilled, and where teeming towns and watchful legions had stretched in long line along the edge of the Empire, the barbarian crossed at will in search of ever-dwindling booty. Morals and humanity suffered from the universal decline. Harsher laws returned; parents were again allowed to sell their children into slavery, a right that the Antonines had forbidden.

It is not strange that the fine arts shared in the general decay. These, the most delicate flowers of culture, would naturally be first to feel the frost. Whatever Rome succeeded in making her own as she fell heir successively to the culture of Etruscan, Carthaginian, and Greek, it was not destined to prosper in her

keeping. Go into any of the galleries of Roman sculpture — say that of the Louvre, where works are arranged in chronological order — and observe the changes of four hundred years. The series begins with the refined portraits of Augustus, Agrippa, and their contemporaries, instinct with life and individuality. Then come commonplace portraits of Roman dames with incredible coiffures, the latter made separable, it may be, so that they can be replaced by new monstrosities in the latest style and thus the grandmothers be kept up to date. And finally at the end come huge, expressionless, formless things, mere polished lumps of stone, with scratches for eyebrows and vacant, staring eyes, devoid of all meaning. Painting degenerated into coarse decoration and vulgar copying. Learning was forgotten. The sun set in a somber sky, and civilization settled down to a millennium of sleep.

But the light of art is a sacred fire, which, like the vestal flame, is ever jealously guarded from complete extinction. During this long period of decay and quiescence a single form of beauty-worship tended the flame upon the altar. One art shone bright and ever more brightly in the midst of deepening gloom. The mosaics maintained and magnified the glory of art.

The origin of mosaics is lost in antiquity. The art was known to the Greeks and probably to their predecessors. But it was the Roman who first took delight in the art and brought it into prominence. From Asia to Britain the wealthy Roman walked on marble floors laid in patterns, now simple and geometrical, now elaborately pictorial, made of large pieces carefully shaped

and chosen for naturalistic color and shade, or pieced out of tiny cubes into patterns at will. Wainscots, walls, and ceilings were not unfrequently covered with the same expensive and elegant decoration. It was pre-eminently the Roman art.

The evolution of the art in Roman hands may be summarized in a few main points. First of all, sectile mosaics, that is, those made of large pieces carefully fitted to the outlines of the pattern and so chosen that their veinings and shading served pictorial purposes — such mosaics as are now sold in the shops of Florence — were discarded in favor of tessellated mosaics, that is, mosaics made of tiny cubes arranged in patterns to suit. Sectile mosaics were retained for floors of geometrical pattern, and were destined to have a great future in the famous “Opus Alexandrinum” of Italian churches. But it was upon tessellated mosaics that the Roman artist lavished his skill. The cubes ranged in size from a small pinhead to large dice, according to the location and character of the work. There was, of course, the usual tendency for the artist to show his cleverness by reducing the size of the cubes, not because it made a better picture, but because it was harder to do. Some of the pictorial mosaics of the cleverest period, like the doves from Hadrian’s villa, or the Battle of Issus, are astounding illustrations of artisan’s technique. For the Roman excelled in artisanship as much as the Greek excelled in art.

The subject and design were exceedingly varied, ranging from plain border lines around a tessellated floor to the most elaborate copies of realistic paintings,

such as have been noticed. Nothing could well excel the lifelikeness of the aquatic birds in Santa Maria in Trastevere, a mosaic which is but a fair type of multitudes now remaining to attest the Roman's skill. Marvelous, too, is the cleverness with which rounded contour, modeling, and even ruffled feathers are indicated, not by the usual shading, which is ill-suited to mosaic, but by curved lines and even by the subtle process of setting the cubes at an angle.

Less satisfactory are the more ambitious copies of famous paintings, like the Battle of Issus, marvelous mimicry, no doubt, but feeble art. A floor is the last place which we wish opened up into spacious depths, even in imagination, and there is nothing less appropriate to walk on than human figures. Doubtless the illusion of figure and space is easily dispelled, but this illusion is the very essence of the picture.

Happier was the choice of vegetable forms, vines, etc., which easily underwent a beneficent degeneration into decorative scrolls that gave beauty of line without taxing the imagination with inappropriate illusions. Possibly, too, something can be said for the miscellaneous articles of household use, which, in common with bones and refuse, the artist was fond of representing strewn about the floor in grotesque imitation of domestic disorder. They were, at least, not unwontedly out of place, and they made no pictorial pretensions. They were merely vulgarly realistic, that is to say, Roman. It was this art, facile and clever, but vulgar and uninspired, that Rome bequeathed to an age which was about to touch the lips of men with a coal from off the altar.

The earliest Christian mosaic, a scarcely recognizable human effigy from a tomb in the Catacombs, attests the straitened resources at the disposal of the new religion. The munificent patrons of art are not yet Christian. The first Christian mosaic is therefore Christian, but not art. But Constantine converted the empire. We are therefore prepared for a new epoch in art. Characteristically enough, the mosaics of the period are art, but they are not Christian. The church of Santa Costanza, near Rome, built as a monument to his daughter, is decorated with a series of mosaics, some of them of excellent quality, conforming in all respects to the traditions of the art. Upon a white tessellated ground are represented vintage scenes with highly decorative grapevine scrolls and slight pictorial adjuncts, such as grape gatherers and wine presses in the corner. These are followed by the nondescript collections of jug and domestic miscellany already referred to, and these again by geometrical patterns framing portraits, etc. From first to last the subjects are traditional Roman themes. To be sure the priests will turn it all into Christian symbolism, but a priest will see symbols in anything. The artist is now working for a Christian patron and an emperor at that, but the conventions and traditions bequeathed to him by his predecessors hold him completely in bondage. Here, as everywhere, art is the index of life. Art, like the empire, had become Christian — in name. And yet, we must not be too hasty. When we have made the round of the great circular vault and are about to leave, our eyes rest upon two little niches quite apart, in which

are represented scenes from the life of our Lord. But such scenes! such figures! Can it be possible that they were made by the man who made those graceful vines and clever trivialities in the great ceiling above? Yes, probably. It was the beginning of a new theme, an unfamiliar theme, that called for new habits and new impulses. Incredibly awkward are these first attempts, but not more so than the first attempts of Constantine and his empire to be Christian.

In the Baptistery of San Giovanni in Laterano, also from Constantine's time, there is a tiny chapel which the tourist usually visits to see the guide hold his taper behind the alabaster pillar, with no suspicion that the dim mosaic above his head marks an epoch in art. In some ways it is much like that of Santa Costanza, though rather more dignified. Ducks, doves, and parrots take the place of kitchen bric-a-brac with advantage. Here, too, amidst the dominant motives of pagan art we find a reminder that the world has become Christian. This time it is the lamb with the halo about its head, symbolical of Christ. But with all these likenesses we are struck with one difference of first importance, a complete change in color and material. The mosaics of Santa Costanza are merely a floor inverted to form a ceiling, with serious loss of appropriateness in subject and material. Marble makes a good floor but a poor ceiling. This a single experiment sufficed to reveal. Now the artist is working with cubes of glass. These are impossible in a floor, but in a wall they last forever. They are not only capable of any desired color, but their surface, glittering and

uneven, gives a dazzling brilliancy unknown before. This first experiment gives us at once the full possibilities of glass, by the introduction of a gold background, which, once adopted, is never abandoned. Its only rival is a deep cobalt blue, scarcely less pleasing or brilliant. A new day has dawned for mosaic art.

But there were those who saw in this progress only an obstacle to a different progress which appealed to them as more important. The world was filled with a new ferment. There were new stories to tell. Christianity was a movement big with intellectual import, and its doctrines and mythology called for expression. In common with all other means of expression the mosaics were drafted into the service of preaching the new gospel. This meant the revival of serious picture mosaic. Before the first century of official Christianity had closed, the church of Santa Pudenziana — the House of Pudens — had been decorated with a mosaic that forms the second milestone in the new advance. For now we have a really Christian mosaic. Christ sits in the midst, a kingly figure, with apostles on either side, perhaps the worthiest representation of these founders of the new faith that art has given us. The work is excellent, the figures are animate and individual, the attitudes natural and easy, the draperies true. The vitality of a new idea has roused the artist's imagination and given us a noble picture.

But something has been lost. There is no background of blue or gold. The colors are dull and realistic. The picture is true and forceful, but the tribune is not gorgeous with dazzling light and color, and as we



gaze into the depths suggested by the picture's perspective, the shape of the comely tribune is forgotten. The sacrifice is deliberate. The artist is interested in his story and wants to tell it plainly. Gold would make a brilliant background, but it would give no depth, no shading, no perspective — in short, no picture. And so the background is sacrificed, and with it, in a measure, the church.

The two tendencies here contrasted did not cease to struggle for supremacy. The next century saw the great church of Santa Maria Maggiore decorated with a long series of pictures which are the marvel of every student who gives them careful attention. On the other hand it saw a new chapel added to the Baptistery of San Giovanni in Laterano, whose tribune, covered with dazzling blue, was decorated with a "superb vine or scroll pattern. There is scarcely a vestige of picture about it all, but few walls in Italy are more exquisitely beautiful. Even the picture mosaicist of Santa Maria Maggiore found a rival in the humbler artist who wrought beneath his series of pictures a vine scroll upon a band of gold, a simple thing, but one noticed by thousands who never so much as discover the existence of the delicate pictures above them.

In the great rivalry between those who wished to make a beautiful church and those who wished to make a beautiful picture, the art of the East was umpire, and a compromise was the result. The seventh century saw the introduction of a new style, which we may call the decorative-pictorial. Figures are represented as in Santa Pudenziana, but there is no attempt to make a

picture. The perspective background gives way to the background of gold or blue. Moreover, the figures lose their naturalness and ease, the draperies hang straight and stiff, the figures are primly columnar and regularly spaced like the pillars of a temple. Such mosaics may be seen in Saint Agnes, or again in another chapel of the now famous Baptistery of San Giovanni in Laterano. These stiff and wooden compositions are usually classed as degenerate art in contrast with the far more vivid and natural figures of Santa Pudenziana. In a sense they are so, but in what sense? They are degenerate *pictures*, but not necessarily degenerate art. The picture in Santa Pudenziana is a fine picture, but it is no small count against it that it makes a dull wall and a bad tribune. In the three hundred years that followed, the novelty and inspiration of the new stories died out. They became old stories, hackneyed and conventional. The artist grew indifferent to their realistic portrayal. Caring less for the meaning of his picture, he cared more for its beauty. Slowly the incongruity between the lines of easy reclining figures and stately upright pillars made itself felt. Moreover, to think the wall away in contemplating a scene opening far back into space, left a vague dissatisfaction. So, little by little, the wall came back into place and shone with dazzling splendor. The figures straightened up and stepped into measured ranks, while the lines swung slowly into harmony with the unalterable lines about them. The church was a church again, the walls were walls, the graceful curves of arch and dome reasserted their power, and the mosaic became the handmaid of the architect. Compare

the majestic tribune and gorgeous walls of Santa Maria in Trastevere with the vigorous realism of Santa Pudenziana. The earlier artist wrought to prove that the worthies of the church were realities; the other to make glorious the temple of God.

It is noteworthy that while the compromise style put an end to all attempts at pictorial realism and perspective, it did not suppress the simpler decorative style. The vine from Santa Costanza becomes the vine scroll of the blue tribune in the Baptistery of San Giovanni, and then, exchanging its blue for gold, it remains the favorite subject for the great tribune mosaics. It meant nothing, and so did not hamper the artist, while it permitted indefinite beauty of line and allowed the most brilliant decoration of the remaining surface. Among its splendid examples are the tribune of San Clemente, where it is complicated but not disfigured by a multitude of Christian symbols scattered through the branches, and the tribune of Santa Maria Maggiore, where the vine twines about the figures of the crowned Madonna and the stately Christ, whose gorgeous robes contribute to the splendor of the whole. The mosaic had run its course and been glorified.

The thirteenth century opened with signs of a new unrest. The mind roused itself from its long mediæval slumber, and felt itself stirred with a new impulse. Barbarossa, the leader of the church militant, scandalized Christendom by leaguings himself with Saladin; Dante voiced the discontent of Italy, and painters dazed the church by discarding its traditions. Giotto was about to put new wine into old bottles and the bottles were soon to burst.

Again our art chronicles the new era. In the church of Santa Maria in Trastevere, already referred to, below the splendid mosaics of the tribune are a series of small scenes from the life of the Virgin which date from this transition period. Stiff and mediæval they appear at first sight, and the suggestion that they herald a new era may at first amaze the observer. But a second glance will make it clear. They are pictures, not decorations. The artist is trying again to tell stories by pictorial narration. There are not only figures, but all the accessories of narrative — mountains, trees, castles, and all in perspective — poor enough, to be sure, but the intention is unmistakable. Something has set men to thinking, arguing, doubting, inquiring. Interest is again aroused in the intellectual content of these hackneyed Christian themes. The Renaissance is here. The restless intellectual impulse, whose subsidence made possible the stately magnificence of the great mosaics, has returned, and their doom is sealed. A more rapid speech is needed for its impetuous utterance; duller hues are required for its more realistic purpose. What is integrity of wall and impressiveness of tribune compared with accuracy of idea and vigor of thought? A Fra Angelico, born out of due season, may gaze wistfully at the sheen of the great mosaics and paint his bright-hued angels upon a ground of gold, but not for long. Even he must yield to the inevitable pressure. The mosaics are dead.

But art dies not. The vestal flame which glowed with ever-brightening radiance through the long night, kindled fires on many altars before it flickered low.

SECTION II

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Italian Sculpture and Painting of  
the Early Renaissance

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THIRTEENTH AND FOURTEENTH CENTURIES

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## Lesson 4.

### THE PISANI.

Niccolò Pisano. 1206?-1278?

Giovanni Pisano. 1250?-1328?

Andrea Pisano (da Pontedera) 1270?-1348?

" Niccolò Pisano, before Cimabue, before Duccio, even before Dante, opened the gates of beauty, which for a thousand years had been shut and overgrown with weeds."—Symonds.

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### OUTLINE FOR STUDY.

#### Niccolo.

Condition of the art of Sculpture in the twelfth century.

Niccolò's study of antique marbles in the Campo Santo of Pisa and its influence upon his early work.

The pulpits of Pisa and Siena; Niccolò's originality and his dependence upon earlier traditions, as shown in these works.

The shrine of St. Dominic at Bologna.

His work with Giovanni on the Fountain at Perugia.

Architectural works attributed to him.

Niccolò as a leader of the Renaissance movement; his influence on later art.

#### Giovanni.

The influence of Northern Art evident in the work of Giovanni.

His pulpits in Pisa and Pistoja; the resemblance between them and the work of his father; the fundamental difference.



The tombs of Benedict XI and Scrovegno; Giovanni's naturalism.

The sculptures on the façade of the Cathedral of Orvieto; the problem of their origin.

Madonna figures by Giovanni; his work as an architect.

#### **Andrea da Pontedera.**

His associations with Giotto; the sculptured panels attributed to the two on the Campanile, Florence.

Andrea's bronze doors for the Baptistery, Florence.

The simplicity of his designs, their appropriateness to sculptural decoration, their beauty.

Andrea's work as a builder.

#### **TOPICS FOR FURTHER RESEARCH.**

Importance of Pisa in the eleventh century.

The Story of the Cathedral of Orvieto.

Famous old bronze doors of Pisa, Benevento, and San Zeno, Verona.

#### **QUESTIONS ON SPECIAL PICTURES.**

##### **NICCOLÒ PISANO.**

No. 379—Pulpit.

No. 380—Panel, Adoration of the Kings.

No. 381—Panel, Presentation in the Temple.

Baptistery, Pisa.

The pulpit was finished in 1260. The device of supporting columns upon the backs of animals is found in mediæval church

porches. There are five reliefs, the sixth side of the pulpit being taken by the staircase.

The Sarcophagus with the story of Phaedra and Hippolytos (No. 388) and the Bacchic Vase (No. 387) both stood in the Campo Santo at Pisa and served as early models for Niccolò. They should be carefully studied in connection with all his work.

#### **No. 382—Pulpit.**

#### **No. 383—Panel, Adoration of the Kings.**

Cathedral, Siena.

Made in 1265-1268. Octagonal in shape. The staircase was added in the sixteenth century.

Note the architectural differences in these pulpits. Which is the better in this respect? Why? What effect upon the general appearance have the statues at the corners?

Compare the three panels with the Sarcophagus and Vase referred to above. In what way is their influence upon Niccolò shown? Is it equally evident in all three? What type of head is marked? How is the hair treated? the drapery? How are the figures arranged within the panels? Compare with Greek and Roman work, with Early Christian Sarcophagi. Is there more perspective? Is it successful? Is the arrangement monotonous?

What differences in these two versions of the Adoration of the Kings? Which is the more dignified? Which is religiously the more earnest and sincere? the more vivid? What is suggested by the different types of Madonna? Are the animals equally well done? In which are the draperies better? Are there superfluous

figures in either? How do the corner figures compare with the others in excellence?

In what direction is Niccolò's art tending? Does the second pulpit show an advance or retrogression? Why?

~~No. 384~~—Shrine of St. Dominic.

~~No. 385~~—Detail, Trial by Fire.

S. Domenico, Bologna.

The Shrine as a whole has been well called "an epitome of styles of sculpture from the thirteenth to the seventeenth centuries." Niccolò's work is confined to the broad band of relief across the front and ends. On either side of the standing figure of Madonna are represented miracles from the life of St. Dominic; on the left he brings to life a boy killed by a fall from his horse; on the right (No. 385) he submits his own and heretical books to the test of fire.

Niccolò was assisted in this work by Fra Guglielmo and it is claimed by some critics that Niccolò's work consisted only in the general design and the composition of the reliefs.

Which figures most nearly resemble those of the two pulpits? Are the figures arranged in a similar way? In which is there greater naturalness? more facility? a greater feeling for beauty? In which is there better workmanship?

Is it a fault in proportion to have the corner and central figures so large? What purpose do they serve?

~~No. 386~~—Fountain.

Piazza del Municipio, Perugia.

This fountain was the last important work in which Niccolò shared. The twenty-four statues in the niches of the upper basin were sculptured by him and sent to Giovanni who was at work in Perugia upon the bas-reliefs of the lower basin. Arnolfo di Cambio assisted in the work, which was completed in 1280.

## GIOVANNI PISANO.

No. 391.—Panel, The Nativity.

No. 392.—Angel, detail.

Pulpit, S. Andrea, Pistoja.

This pulpit, made 1298-1302, is one of the principal works of Giovanni Pisano. It is in general effect a copy of the pulpit by Niccolò in Siena, except that the supporting arches are pointed (see No. 392) and that he has reverted to the hexagonal form of the Pisan pulpit.

Compare with the Siena pulpit and details, 382 and 383. Are the figures at the corners used in the same way? Does this affect the architectural character of the work? What do they add to its beauty or interest?

What are the scenes on the panel? Are they clearly represented? Would a single story have made a better panel? Explain the group below to the left. Why introduced?

Study each face and figure. What elements of grace and beauty are there? Are these evident at first sight?

Compare with Niccolò's work in Pisa, 380, 381, noting faces, attitudes, drapery, animals, etc. What are the fundamental differences between the two?

No. 390.—Panel, Crucifixion.

Museo Civico, Pisa.

The pulpit made by Giovanni for the Cathedral of Pisa in 1311 was taken to pieces after the great fire in 1595, and the fragments are now in the Museum. A careful restoration is contemplated.

Has each figure some meaning? Are the faces all of the same type or has each its own individuality? Compare with work by Niccolò.

Is this a tranquil, beautiful scene? Should it be so? What defects of proportion?

Has the artist entirely disregarded beauty? Study the angels, the figures near the Madonna, and one at the foot of the cross. Has he compensated in any way for a lack in this direction? In what way and to what extent does Giovanni show a study of nature?

**No. 389—Madonna della Cintola.**

Cathedral, Prato.

Now adorning the altar of the Holy Girdle, though perhaps not originally designed for that place.

Does this statue resemble the Madonna of the pulpits?

How do you explain the peculiar attitude? Is it admissible? Does the drapery fall naturally? Are the lower folds compatible with the folds above the waist? Are the long curves about the hip possible in real drapery? Can they be justified on any other ground? How does the drapery compare in truthfulness with that to the right in 383? in grace and elegance?

How does the face of the Madonna compare with that of 380? with 383? Which expresses the more attractive sentiment? the greater animation?

**No. 393—Tomb of Scrovegno.**

Arena Chapel, Padua.

Scrovegno was the patron under whom Giotto decorated the Arena Chapel, of which he was the founder. Some uncertainty exists as to Giovanni's work on this tomb, since the date of his death is not recorded. If 1328 is correct it may easily be his work, since Scrovegno died before that date.

The motive of the angels holding back the curtains was first used by Arnolfo di Cambio, the celebrated Florentine architect, who had been a fellow pupil with Giovanni under Niccolò.

Note the extreme realism of the face, the entire absence of attempt to idealize and at the same time the avoidance of any suggestion of death. The artist who could produce so admirable a portrait study, especially at this period of art development, is worthy of much praise.

#### No. 5—Façade.

No. 400—Detail, Pilaster at extreme left.

No. 401—Detail of 400, Creation of Man and Woman.

No. 402—Detail, Pilaster at extreme right.

No. 403—Detail of 402, The Resurrection.

#### Cathedral, Orvieto.

The Cathedral of Orvieto was built 1285-1309 in commemoration of the miracle of Bolsena. The facade, begun in 1310, was not completed till the sixteenth century. Tradition has long ascribed the elaborate sculptures of the façade to Giovanni and his pupils, although no documents exist to prove that they are his work. They admirably illustrate, however, contemporary work and thought.

First of all, study carefully the various details, identifying so far as possible the different scenes without the aid of books, unless the Bible.

What is the decorative value of these pilasters? Would a single scene have served the purpose better? What is the use of the vine motive? Is it a confusing element?

How is each scene kept distinct? Would they still be so if the vine were removed? How do they compare with the various pulpit panels in this respect?

Is any knowledge of anatomy evident? How skilful is the use of perspective? Is sympathy with human nature evident? Is this a new element?

What beautiful details in these reliefs? Are they beautiful as a whole? Why? Does their interest lie in their excellence or in something else?

#### GENERAL QUESTIONS.

To what extent are Niccolò and Giovanni Pisano indebted to classic models in their work? In what does their original genius consist? Does a study of the pictures justify their reputation? Upon what does it rest in your mind?

What essential differences between the work of the Pisani and the Early Christian Sarcophagi? Why do we call the work of the latter decadent and that of the Pisani primitive?

Is Byzantine influence shown in their work? What essential differences are there? Is it a difference of kind or degree?

How does their work differ from that of their immediate predecessors? Cf. Pulpit by Guido da Como, 378.

#### ANDREA DA PONTEDERA.

##### No. 394—South Doors.

No. 395—Detail, Feast of Herod, Beheading of John Baptist.

No. 396—Detail, Fortitude and Temperance.

Baptistery, Florence.

These bronze doors, made 1330-1336, were originally placed in the east entrance, facing the Cathedral, now occupied by Ghiberti's second doors, "The Gates of Paradise." The scenes represented are from the life of John Baptist, with eight allegorical

figures of Virtues below. The decorative framework was not added till 1455.

Why were these doors paneled in this way? Is the reason connected with their structure or is it artistic? What do the lion heads at the corners of the panels stand for? the rosettes between them? What are the small objects between the rosettes? Why are they there? Is there more than one reason? Has the quatrefoil pattern the same origin as the heavier square frame of the panel?

What scenes do the panels of 395 represent? Are they pleasant stories? In what spirit are they represented? Do the two correspond, or would a somewhat harsher treatment have been more appropriate? Do you suppose the artist realized this? What might he have said in the justification of his choice?

Do the draperies resemble those of Greek Art? of Roman? Are they like Byzantine work? How do they compare with those of Niccolò and Giovanni?

Are the attitudes natural? Are they stiff? Are they characterized by angularity or by flowing curves? Is there any character significance in the one or the other?

Is there any perspective in these pictures? Should there have been more? Why? Would the pieces have gained by having more figures? more detail? Would the same be true if they were paintings? Why? Can you formulate any principle governing the relative limits and character of bronze relief and painting?

Study particularly the figures of the Virtues. Are there technical difficulties in representing them in these positions? How well is it done? Do the draperies conceal the forms? How correct is the modeling?



Have they grace and beauty? Is their individual character well represented?

No. 397—Relief, Creation of Eve.

No. 398—Relief, Agriculture.

Campanile del Duomo, Florence.

Andrea is said to have completed these reliefs from designs by Giotto about 1334.

Is this representation of the Creation of Eve better than that on the Cathedral of Orvieto, 401? Was the artist limited by the shape of his frame? Has he succeeded well in filling his space? ..

What touches from real life in these reliefs? Are they undignified? Are they better art on that account?

How does this work compare with that of the doors?

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## Lessons 5 and 6.

### FLORENTINE PRIMITIVES.

Margaritone da Arezzo. 1216?-1293?

Cimabue (Giovanni or Cenni de Pepi). 1240?-1302?

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#### OUTLINE FOR STUDY.

Painting immediately preceding Cimabue; Byzantine influence; Greek artists in Italy.

Scanty facts concerning the life of Cimabue; the Madonna in the Academy, Florence.

The so-called Rucellai Madonna and the legends connected with it; the interpretation of this burst of artistic enthusiasm.

Cimabue's work in S. Francesco, Assisi.

His Mosaic.

Cimabue's claim to greatness: compare with Niccolò Pisano.

#### TOPICS FOR FURTHER RESEARCH.

The Renaissance—the strict significance of the word and its broader application.

Mediæval Florence.

Altarpieces: general parts and proportions.

#### QUESTIONS ON SPECIAL PICTURES.

##### MARGARITONE DA AREZZO.

No. 48—*Madonna and Child*, with scenes from lives of the saints.  
National Gallery, London.

The small pictures represent (1) Nativity. (2) St. John rescued from the cauldron of oil. (3) St. John raising Drusiana. (4) St. Benedict in Thorns. (5) Death and Burial of St. Catherine.

(6, 7) Miracles of St. Nicholas. (8) St. Margaret and the Dragon. The background is gold.

Nothing will more clearly show the advance made by Cimabue, and still more by Giotto, than a study of such work as this, which antedates them by only a few years. Study, with the help of a reading-glass, the faces, drapery, composition of small scenes, for purposes of comparison.

### CIMABUE.

No. 49—*Madonna Enthroned, Saints and Angels.*

Academy, Florence.

Compare with the Byzantine Madonna, 47 with 48. What differences in drapery, in attitude, in sentiment? In how far do the older traditions still govern the artist? Has he freed himself from them in any respect?

No. 50—*Madonna Enthroned.*

S. Maria Novella, Florence.

This picture is known as the Rucellai Madonna from the chapel where it is now placed. Certain recent critics have advanced arguments for ascribing this work to Duccio, the Siennese artist, dating it 1285.

Do you notice any significant differences between the Madonna in this and in the foregoing? How do you account for the close similarity? Are the other parts of the two pictures equally similar?

Compare the drapery of the Madonna in the two pictures. Which is superior? Is the border on the robe in 50 consistently arranged? Compare the draperies of the angels. Which are better? Is there any inconsistency between the folds in the curtain and the pattern

represented on it? What kind of a chair is here represented? Is its elaborateness desirable? Why?

How do the angels differ in the two pictures? Which are the more animate? the more pleasing? the more appropriate? (Try to answer this as a devout worshiper to whom the Madonna is sacred, rather than as a student of art.) What is the effect of this upon the picture?

**No. 51—Madonna Enthroned, St. Francis and Angels.**

Lower Church, S. Francesco, Assisi.

Fresco from the right transept of the Lower Church. It has been suggested that the figure of St. Clare may have stood on the left, being destroyed when the chapel of S. Maria Maddelena was built. The ornamental border which cuts off portions of the angel's wings was evidently added later, giving color to this theory.

How and why does the Madonna's drapery differ from 49 and 50? In which is the human figure better understood? How do you explain the attention given by the Madonna and angels to the spectators? Why should St. Francis also look out of the picture instead of adoring the Child? Is the Child conscious of his divinity? Have the figures the same relative proportion as in 49 and 50? Why is this?

**GIOTTO (Ambrogiotto di Bondone). 1266?–1336.**

**OUTLINE FOR STUDY.**

The story of Giotto's life; the esteem in which he was held by men of his own time; Giotto the man.

Early work in Rome; altarpiece and mosaic for St. Peter's; the fresco of the Lateran.

Frescos in S. Francesco, Assisi; the allegories and scenes from the life of St. Francis.

The Arena Chapel, Padua; the completeness and beauty of its decoration; its unique position among frescoed interiors of Italy.

Giotto's work in Florence; the portrait of Dante in the Bargello; frescos in Santa Croce.

Giotto as architect and sculptor.

His travels and the volume of his work.

Influence of Giotto over succeeding artists; his place in art.

#### TOPICS FOR FURTHER RESEARCH.

Fresco Painting.

The Church of S. Francesco, Assisi.

The story of St. Francis; the Order founded by him, its character and aims; Santa Chiara; Little Flowers of Saint Francis.

Dante as man and poet; Dante and Giotto.

#### QUESTIONS, ON SPECIAL PICTURES.

No. 55—Obedience.

No. 56—Poverty.

Lower Church, S. Francesco, Assisi.

These two frescos and the one of Chastity, allegories of the three vows of the Franciscan Order, together with the Glorification of St. Francis, occupy the four compartments of the vaulted ceiling over the high altar of the Lower Church. The colors are rich and warm in the darkness of the church.

Explain the allegories of these pictures, taking up each figure and studying its meaning, without the use of books. How are they connected with the life of St. Francis? Has each figure some meaning or are some of them introduced for other reasons?

In which is the division of the space and the grouping more pleasing? What is the reason for the architecture in 55?

Why is the central figure in each not more beautiful? Is Giotto unable to represent beauty? Study the angels' faces, the figure of Christ.

Do the angels above in 56 suggest upward motion? Is this a difficult thing to do? (Keep these angels of Giotto's in mind as you study the work of later artists. Compare with later pictures.)

Are these allegories easy to interpret? Could they have been made more so? Are the subjects well adapted for painting? Why?

#### No. 54—Interior.

##### Chapel of the Arena, Padua.

The little Chapel of Madonna dell' Arena is situated within an oval enclosure marked by the walls of an ancient amphitheatre, whence its name. It was built in 1303 by Enrico Scrovegno and in 1306 Giotto is known to have been at work on its decoration, entertaining Dante, then an exile from Florence, in his home.

The Chapel is a simple barrel-vaulted interior. The entire decoration, with the exception of the choir, was completed by Giotto himself (very possibly with assistants) and consists of thirty-eight scenes from the story of the Virgin and the life of

Below in panels painted in *grisaille* are allegorical figures of the Seven Virtues and their opposite Vices.

The entrance wall is completely covered with the representation of the Last Judgment. Upon the tribune arch is seen Christ in glory, surrounded by angels. On the ceiling, which is blue, set with golden stars, are medallions of Christ, the Virgin, saints, and prophets.

The pictures which follow, 57 to 71 inclusive, are all from this chapel.

### No. 58—The Presentation of the Virgin.

What is the nearest modern counterpart for this ceremony?

What is the center of interest? Is the picture well focused? i. e., does attention rest easily and naturally on what purports to be the center of interest, or are there competing groups or objects which seriously divert attention?

In what spirit does the little Virgin engage in this ceremony? Is she indifferent? self-conscious? distracted by the surroundings? Is she beautiful? What is the attitude of the others toward her?

Is this a satisfactory temple? Why did Giotto make it so small? What other alternative was open to him? Notice his representations of architecture in general. What suggested this structure? Is the representation correct?

Has Giotto been successful in imparting the proper spirit to the scene? Has he made it natural and life-like? Would you call it good art?

## No. 59—The Annunciation.

What sentiment do these figures express? Is there any lack of sentiment? Is the action appropriate in kind and degree?

Are the costumes Oriental or Italian? Which is better? Is there anything unsatisfactory about the draperies? What devices are used to indicate perspective, i. e., what serves to suggest that the figures are in a room with space about them?

## No. 60—The Nativity.

Notice the drawing of the animals, their expression. Cf. 61, 383. Are the angels satisfactory as regards attitude and expression? Cf. 56, 61, 67.

Interpret the expression on Madonna's face. Is she beautiful? Is the expression on the face of the Child that of a newborn babe? Why?

Explain the attitude and expression of Joseph. Why so non-participating? What are the figures to the right doing? Do these things divert attention from the main theme of the picture?

## No. 61—The Flight into Egypt.

How does Giotto represent a wooded hillside? Is there any similarity between that and his representation of architecture? What is the defect in his representation of the mountains—size, shape, character? Notice differences between the trees. Why? In what respects are they unnatural? If mountains, trees, etc., were correct in form and color, would the landscape seem natural?



What differences of expression do you note between the principal and accessory figures? Why? In what respects would a modern painter represent the angel differently?

Characterize the general spirit of this painting. How far is it representative of Giotto's painting? How far good? Is it stiff and bare of detail? Does it satisfy the imagination?

#### No. 62—The Baptism of Christ.

Notice drawing of hands, feet, etc. How far defective? Note the hair of each figure. Why does that of Jesus differ from the rest? Is the baptism completed? How do you know? What is wrong with the water? Cf. 24.

Who are the figures to the left? What are they doing? Is there any advantage in this detail? How far was the representation of the nude permissible at this time? Is it objectionable here? Is it necessary?

How far are the figures uniform in expression? How far individual? Why does one have no aureole?

What is represented in the upper part of the picture? Explain in detail.

#### No. 63—The Raising of Lazarus.

Is the picture well centered? Are there any difficulties in the way of establishing a center? What devices are employed to direct attention toward the center?

Is Lazarus alive or dead? Which does the story require? Which does the picture call for?

Who are the female figures to the right? Why are they so represented? Who are the kneeling figures? Who are the two figures in the right foreground? What are they doing? Why is this detail introduced?

Explain the great difference of expression between the two groups of male figures.

#### No. 64—*The Corruption of Judas.*

Who are the persons here represented? What is their traditional character? Does Giotto treat them sympathetically, i. e., does he exaggerate or moderate their traditional character? Why? Cf. representations of Judas by Leonardo and others.

Is there anything significant in the representation of Satan, or is he simply grotesque? Why is the figure not more distinct? Cf. 104.

What is the dark object above Judas' head? Why so represented?

#### No. 65—*The Entrance into Jerusalem.*

What scene in this event has Giotto chosen for the picture? What naturalistic touches has he added? For what purpose? Do they seem undignified? Are the figures all standing still, or is there an impression of movement? How is this secured?

Who constitute the two groups before Christ and behind Him? How are they distinguished?

How successful are the animals in this picture? Cf. 383, 61. What are the trees in the background?

**No. 57—Meeting of Joachim and Anna: detail.**

**No. 66—The Last Supper: detail, Central Group.**

**No. 71—The Last Judgment: detail Scrovegno and Angels.**

How much of expression, of sentiment, of beauty, do you find in these faces? Is the face Giotto's chief means of expression? What does he accomplish by gesture and attitude? Cf. 58, 65. Was he equally versatile in facial expression? Does this closer view of his faces give a more or less favorable impression of his ability in this direction? In what way are his faces beautiful?

What peculiarities of feature are noticeable in all his faces? Are these the result of tradition?

**No. 67—The Crucifixion.**

What are the soldiers to the right doing? Why are they not represented as more coarse and brutal? Is the reason to be found in the temperament of the painter or in the requirements of art? Cf. later representations of similar scenes.

What is the chief figure to the right doing? Why represented with the aureole?

Is the expression of sentiment satisfactory? Cf. 60, 61, 64, 68. Is there any doubt as to the sentiment Giotto wishes to express? Is it suitable to the event? Is it sincere?

**No. 68—The Bewailing of Christ.**

Are the draperies of the Madonna and the sitting figures natural? Are they artistically pleasing? Is

there any objection to representing such plain surfaces as heavy fabrics naturally take? Cf. draperies in 49 and 50.

Notice the general direction of the lines of the draperies. Have they any spiritual suggestion?

Is death successfully represented in the figure of the Christ? in the face?

No. 69—Hope.

No. 70—Envy.

Could you guess the meaning of these figures without their names?

Why is the figure of Hope not standing? Is the figure rising? How can you tell? Is it by the wings? Are they appropriate?

What is the meaning of the flame in the other picture? the horn? the serpent? the bag? the large ear? Notice the different attitude of the free hand in the two cases. Why? Why the difference in drapery? Cf. 55 and 56. In which is the allegory most easily, most satisfactorily interpreted?

No. 72—St. Francis Before the Sultan.

Bardi Chapel, S. Croce, Florence.

The Franciscan Church of Santa Croce had four chapels decorated by Giotto's hand, Vasari tells us. All were whitewashed over during the 17th century. In 1841 the task of removing the whitewash was begun, and the frescos of the Bardi and Peruzzi are now recovered, though not without much inevitable retouching and restoration. In the frescos of the Bardi Chapel, Giotto tells again the story of St. Francis. No. 72 shows him before the Sultan, challenging the infidel priests to the trial by fire which he himself is ready to pass through.

Are there mistakes of perspective in the throne? Has Giotto improved in this respect since his earlier work in the Arena Chapel? Is the same true of the draperies? Cf. 58.

Is the figure of the Sultan dignified, worthy of his station? What are his moral qualities? Does Giotto show any religious intolerance or bigotry in his pictures? Cf. 64. Is he indifferent religiously?

What is expressed by the action of St. Francis? by that of the priests? Is the story well told? What artistic elements in the picture?

#### No. 73—Death of St. Francis.

Where is this scene supposed to take place? Explain the surroundings. Can they be justified?

Who are these tonsured figures? the untonsured kneeling figure? the two figures to the left? What are they doing? What are the end groups holding? What do these add to the composition? Is the grouping successfully handled? Where is the center of interest? How is this result secured?

What sentiment is here expressed, grief or surprise? Why? Is the sentiment clear and strong? Is it immoderate? Does it differ appropriately for the different participants? Explain the figure and gesture beyond the saint's head. Explain the group above, the attitude<sup>of</sup> of the saint. What is remarkable about these angels?

#### No. 74—St. Louis of France; St. Clare.

In simulated niches upon the altar wall of the Bardi Chapel are figures of St. Louis of France, St. Louis of Toulouse, St. Clare

and St. Elizabeth. Herr Thode, in a recent monograph on Giotto, places the date of this work as after 1317, since St. Louis of Toulouse was canonized in that year.

After having studied these pictures and formed an independent judgment of their worth, it will be both interesting and helpful to read the third of Mr. Ruskin's "Mornings in Florence."

#### No. 75—Ascension of St. John the Evangelist.

Peruzzi Chapel, S. Croce, Florence.

The frescos of the Peruzzi Chapel illustrate the lives of St. John the Evangelist and St. John the Baptist.

Is this a simple ascension or an ascension and resurrection? Does the main action here represented tell the whole story? Is it possible to really tell a series of consecutive events in a single scene? Why?

How does Giotto manage to call attention to the less obvious part of the story? Is the attention of the witnesses to this remarkable event directed as it would be in actual experience? Should it be so directed? Why? Is the artist ever justified in deviating from nature? Why?

Enumerate as completely as possible Giotto's devices for giving dramatic intensity to this scene. What elements of beauty do you find?

#### No. 76—Feast of Herod.

Peruzzi Chapel, S. Croce, Florence.

A figure very similar to this of the violin player is found in one of the most beautiful, but unfortunately one of the most

damaged frescos of the Arena Chapel—the Return of the Virgin to her Home.

How much of the story has the artist told? Are there other cases in which Giotto has combined two scenes in one picture? (Recall this fact in your later study.) Is it here a confusing element?

Who are the two girls standing behind Salome? What is the meaning of their attitude? Where is their attention directed? What is the gesture of the man at the left? Is it natural? is it suggestive? What excellence in the figure of the violin player?

#### **No. 77—Heads of Two Apostles.**

National Gallery, London.

Fragment of a fresco. Though probably not by Giotto's own hand, these faces admirably illustrate the spirit of his work.

Are these faces cold? Are they passionate? Are they self-conscious and posing for effect? Are they weak and sentimental? Are they affected and insincere? Are they awkward and stiff? Characterize them as well as possible as regards their conception; their execution. Find as marked contrasts as possible for them in the above-mentioned particulars.

#### **GENERAL QUESTIONS.**

##### **A. Giotto's Thought.**

Classify his themes as painter. Which class preponderates? His characteristic treatment: which was most prominent, emotion, character, or event, i. e., is he a character or dramatic painter? Cf. Giovanni Pisano, 390, 391.

His resource as a narrator; note the ways in which he suggests what cannot be fully expressed. What arts can narrate events most easily—sculpture, painting, poetry, drama? Why?

Does Giotto lack sentiment? Cf. 59, 60. Is he a correct judge of sentiment, i. e., is the sentiment depicted correctly conceived? Cf. 68. Is he calm or intense? Sincere or affected? Conscious or unconscious? Shallow or profound? What is his most marked characteristic?

Is he realistic or idealistic in intention, i. e., does he find men and real things suitable for the expression of his ideas, or does he consciously modify them in the interest of his ideas? How did he “burst the bonds of mediæval tradition”?

How far are Giotto’s ideas his own and how far merely the expression of current conceptions? How original was his work? Does his painting show traces of classic influence? Can you see Niccolò Pisano’s influence?

How much feeling has he for beauty of face or outline, and charm of attitude merely as such? What type of beauty appeals to him most?

#### B. Giotto’s Technique.

What are the most pronounced defects and excellences in his drawing? Account for the peculiar position of the eyes in his side views of the face. How do his faces differ from the Byzantine type? (cf. Mosaics) from Cimabue’s? Are his figures animated, or set and pattern-like? wooden or graceful? Are his draperies naturalistic or fanciful? Do the most materialistic look



best in the picture? Does he ever modify the lines of his draperies to indicate the beauty of the form beneath, to suggest grace or motion or dignity? Cf. drapery of Greek sculpture. Do his figures indicate study from the living model, or drawing from memory or imagination?

Do Giotto's compositions indicate that he placed figures and their details with reference to making a pleasing arrangement of lines, considered simply as such; or were his lines always meant to state or interpret facts? Are his figures so grouped as to fill the spaces agreeably? Does he ever introduce meaningless figures for filling or ornament? Are details introduced merely for decorative effect?

How much naturalness is there in his landscapes? Wherein do they fail? Does the architecture in his paintings show a scientific knowledge of the laws of perspective? Are his animals lifelike? How do they compare with the human figures?

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## THE GIOTTESCHI.

Taddeo Gaddi. 1300?-1366.

Agnolo Gaddi. 1333?-1396.

Giovanni da Milano, fl. 1366.

Giotto (Giotto di Stefano?). 1244?-1327?

Orcagna (Andrea di Cione). 1308-1368.

## OUTLINE FOR STUDY.

The imitative work of the Giotteschi; repetition of the motives and materials made familiar by Giotto.

The Franciscan Church of Santa Croce, a museum of the work of this school:

The Baroncelli Chapel, decorated by Taddeo Gaddi, Giotto's favorite pupil.

The Rinuccini Chapel, decorated by Giovanni da Milano.

The Chapel of S. Sylvestro, by Giotto.

The Legend of the True Cross, by Agnolo Gaddi, in the Choir.

Work in S. Francesco, Assisi, ascribed to the Giotteschi.

Orcagna as architect, sculptor, and painter; the Tabernacle of Or San Michele; frescos in the Strozzi Chapel, S. Maria Novella; mosaics of the façade of the Cathedral, Orvieto. The grace, beauty, and originality of his work.

Wall decorations of the Spanish Chapel, S. Maria Novella, Florence.

Artistic achievements of the fourteenth century.

## TOPICS FOR FURTHER RESEARCH.

The great building epoch of Florence.  
 The Dominican Order and its chief exponent,  
 Thomas Aquinas.  
 Mediæval conceptions of Heaven and Hell.  
 Boccaccio and the Decameron.

## QUESTIONS ON SPECIAL PICTURES.

## TADDEO GADDI.

No. 78—*Meeting of Joachim and Anna.*

No. 79—*Presentation of the Virgin.*

No. 80—*Marriage of the Virgin.*

Baroncelli Chapel, Santa Croce, Florence.

This chapel in the right transept of the church was decorated about 1338 by Taddeo Gaddi with scenes from the life of the Virgin. A number of other frescos by him in the same church have been destroyed.

How do the backgrounds differ from those in Giotto's pictures? Is the architecture more or less ambitious? Do the pictures gain by these means? Explain the twisted columns.

In 78 why does the woman point her thumb at Anna? Cf. 64. Is the action equally vivid and appropriate? Why does the shepherd look out of the picture? Does this occur in Giotto's work? What is its effect?

Compare 79 with the same scene by Giotto, 58. Did Giotto try seriously to represent a temple? Did this artist? What is gained or lost? What would a later artist have done? In which picture is the little Virgin

more pleasing? Why? Which is the more animated scene? In which is deeper sentiment?

Explain the breaking of the rods in 80; the bird seated on the branch; the uplifted hand. What is the center of interest? Is it easily distinguished? Why? Are the figures well grouped? How does it compare with Giotto's work in this respect?

Are attitudes successful in these pictures? draperies? Are figures well proportioned? Is the sentiment deep and genuine? Are the faces beautiful?

What has the artist learned from Giotto? Has he improved upon his master?

### GIOVANNI DA MILANO.

#### No. 81—Christ Appearing to Mary Magdalen.

Rinuccini Chapel, S. Croce, Florence.

This chapel, connected with the sacristy of the church, was also decorated with the familiar scenes from the life of Christ and the Virgin. Vasari attributed this work to Taddeo Gaddi, but documents recently discovered, as well as the style of the work, confirm the fact that it was done by Giovanni da Milano.

How do the background and setting compare with Giotto's in richness? in naturalness? How much of a gain is this for the artist's purpose? What is the artist's purpose? May he legitimately have more than one? What? How important is each?

How do the draperies and other details compare with those previously examined? What of the general elegance and finish of the picture? Cf. 61, 65.

Are the figures strong and forceful? Compare the Christ, the angel, the woman, with those of Giotto in

similar scenes. Is there any connection between elegance and conventionality? Why?

### GIOTTINO.

#### No. 82—*Crucifixion.*

S. Maria Novella, Florence.

Found, together with other frescos, in the crypt beneath the Spanish Chapel.

Compare with 67 throughout. From which could you best make out the incidents of the story? What incidents are included in either which the other does not give? Which succeeds best in telling the episode of the centurion? To whom does he speak in Giotto's picture? In this picture? Which is right? Does the difference extend to other figures in the picture? What is the result?

Is there any superiority of sentiment or dramatic force in this picture? any similarity? Which picture is the more "stagey"?

What defects do you note in drawing, drapery, and attitude?

### ORCAGNA.

#### No. 83—*Paradise.*

No. 84—*Saints: detail of 83.*

No. 85—*Christ and the Virgin: detail of 83.*

Strozzi Chapel, S. Maria Novella, Florence.

This chapel was decorated by Orcagna about 1354. On the altar wall is pictured the Last Judgment, the figures being skil-

ully arranged above and at the sides of the narrow lancet window. The Paradise fills the wall on the Savior's right, Christ and the Virgin enthroned, with saints and prophets surrounding them. The left wall is occupied by the scenes of hell, not by Orcagna's land—perhaps by his brother Nardo.

Why are these figures arranged like this? Is it a good arrangement? Are the higher ones meant to be higher or farther away? How do they seem? Is there any naturalness or spontaneity in this group? Is it bad on that account? Would it be a better wall decoration if there were depth and perspective in the picture? Why?

Are the figures as such stiff or ungraceful? Are the faces beautiful? Are they expressive? How would you interpret their expression?

Are the faces more beautiful, more full of sentiment, than can be found in Giotto's work? in that of the other Giotteschi? Is the same true of the forms and attitudes? Are they equally real? What is Orcagna's contribution to art?

#### No. 404—Tabernacle.

No. 405—Marriage of the Virgin: panel from 404.

No. 406—Annunciation of Death of the Virgin: panel from 404.

No. 407—Death and Translation of the Virgin: panel from 404.

#### Or San Michele, Florence.

In 1355 Orcagna was called upon by the brotherhood of Or San Michele to build a costly tabernacle for their wonder-working Madonna, to whom many offerings had been brought during the outbreak of the plague in 1348. The shrine is of white marble, elaborately carved, inlaid with colored and gilded glass in

Cosmatin work. Eight bas reliefs, scenes from the life of the Virgin, are arranged about the base of the shrine. A single large panel, 407, occupies the back. The painting now enclosed in this costly frame is not the original miraculous one, but was perhaps painted by Bernardo Daddi (d. 1348). The tabernacle was completed in 1359.

Note carefully where the sculptural and other decoration is placed. How does it compare architecturally with the pulpits by the Pisani? Would it be better with more sculptural decoration? Could relief be successfully substituted for inlaid work throughout? Why? Can you draw any conclusion as to the requirements of decorative art? Is the shrine too elaborate? Would equal elaboration be desirable in a cathedral façade?

Compare 405 with the same scene by Taddeo Gaddi, 80. What details are the same in both? What details are emphasized here? Is this fitting? Which scene is the more simple? Which is more beautiful? Are the draperies good? the forms and faces dignified, refined? Cf. 395, 396, by Andrea Pisano.

Interpret the attitude and expression of the Virgin and the angel in 406. Why the extreme simplicity of the representation? Would more detail or accessory have added to its beauty? Is this a commonplace theme? Is it treated in a commonplace manner? What sentiment pervades this and 405?

In what important respects does 407 differ from the other panels? Why the different treatment in the upper and lower portions? Which is better?

In how far is Orcagna indebted to earlier artists? What new elements are found in his work?



## THE SPANISH CHAPEL.

Santa Maria Novella, built in 1272, is the great Dominican church of Florence, as Santa Croce is that of the Franciscans. The chapter house, now known as the Spanish Chapel, opening from the cloister court, was built 1320-1350, and decorated soon after. Vasari attributed the work to Taddeo Gaddi and Simone Martini. The majority of critics incline now to ascribe the work on the four walls to Andrea da Firenze, who in 1377 was busy painting in the Campo Santo of Pisa. The painting of the ceiling was, perhaps, by the hand of Antonio Veneziano, active 1370-1387. While none of the work is of the highest rank, the chapel is most interesting, both for the completeness of its decoration and as showing the intellectual and æsthetic taste of the period. Mr. Ruskin's "Mornings in Florence," IV and V, are enthusiastic descriptions of the place.

**No. 103—Christ Bearing the Cross.**

Detail from left-hand side of altar wall.

**No. 104—Descent of Christ into Limbo.**

Detail from right-hand side of altar wall.

**No. 105—Triumph of St. Thomas Aquinas.****No. 106—Virtues and Sciences: detail of 105.**

This fresco occupies the left wall of the chapel and is intended to glorify the intellectual element of Christianity. St. Thomas Aquinas, who had been lately canonized, sits enthroned; beneath his feet the three arch-heretics; on either side are saints and prophets and above hover the seven Virtues. The long row of female figures on Gothic thrones symbolize the Sciences and Virtues, and at the feet of each sits the historic character famous in that department of knowledge. Thus in 106 we have, traditionally, naming from left to right, Faith and Dionysius, Hope and John of Damascus, Charity and St. Augustine, Arithmetic and Pythagoras, Geometry and Euclid, Astronomy and Ptolemy. Some of the figures, notably that of Charity, have been injured by repainting.

**No. 107—The Church Militant and Triumphant.****No. 108—Group of Portraits: detail of 107.**

We have here pictured the activities of the Church. The Cathedral of Florence, at this time not completed, stands as the symbol of the Church on earth; before it are seated the Pope and the Emperor. The "Flock of God" are guarded by the black and white dogs, the *Domini Canes*, a play on the name and garb of the Dominican Order. St. Dominic preaches to the people and (a little higher on the right) converts those given up to worldly pleasure and points the way to heaven, at whose gate stands St. Peter. Above, Christ in glory is surrounded by the heavenly host.

What different principles of wall decoration are shown in these pictures? Compare the divisions of wall space, arrangement of figures, character of background. How do they differ in subject? Do either of them resemble Giotto's work in the Arena Chapel? in Assisi?

Which makes the more intelligible wall surface? Which is the more beautiful? Which is more interesting? Why? Does this mean that it is better artistically?

How are the prophets distinguished in 105? the Virtues above? What difference of treatment is there in 106 between the allegorical and historic characters? Has the artist tried to bring out individuality in the faces? Has he succeeded? Are the forms as actual, as well understood, as in the work of Giotto? Are the draperies better? Is there more of grace, of beauty, of significance, of originality, than with Giotto? Compare with Sienese work. Is there anything to confirm or refute Vasari's attribution?

Notice the difference in 107 between the figures inside and out the Gate of Heaven. Why is this? Are there differences of proportion throughout the picture? Is this intentional or the result of carelessness? Are the forms as carefully done as in 105?

Compare the representation of Satan in 104 with that in 64? Why the difference? Which is more suggestive of the spirit of evil?

#### GENERAL QUESTIONS.

As a group, how far were the Giotteschi in accord with Giotto, i. e., how much or how little does their work resemble his? In what way does their work differ from his?

Of the followers of Giotto, which is the better artist? Why? Along what lines has an advance been made?



## Lesson 7.

### SIENESE SCHOOL.

#### EARLY SIENESE PAINTERS.

*Guido da Siena*, fl. 1281.

*Duccio di Buoninsegna*. 1260?-1339?

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#### OUTLINE FOR STUDY.

The beginnings of Sienese Art.

Duccio's position between Byzantine tradition and the reform established by Giotto.

The "Majestas" of the Siena Cathedral; Duccio's Madonna type. The scenes from the life of Christ as contrasted with Giotto's work.

Duccio's possible claim to the Rucellai Madonna: the arguments for and against (Cartwright, Douglas).

#### TOPICS FOR FURTHER RESEARCH.

Siena, its situation, its life; rivalry between Florence and Siena, past and present.

The cult of the Virgin Mary.

The technique of panel painting.

### GUIDO DA SIENA.

No. 86—*Madonna and Child*.

Palazzo Pubblico, Siena.

Formerly in S. Domenico, Siena. Much controversy has arisen over the date of the inscription, whether the picture was

painted in 1221 or 1281. The weight of authority seems to place it at the later date. It has been much repainted, with the exception of the six angels in the corners.

What is the attitude of the Mother toward the Child? toward spectators? What peculiarities in the hands? in the body and limbs of the Child? Study the draperies and notice the evidences of repainting.

Why are the angels so placed? Are the wings skillfully handled? How do they compare with those by Cimabue? Cf. 49, 50.

Are there here reminders of the Byzantine style?

## DUCCIO.

### No. 87—*Madonna Enthroned with Saints and Angels.*

Cathedral Museum, Siena.

This is the great altarpiece, which on its completion, June 9, 1311, was carried in procession to the Duomo amid great public rejoicing. The account is more than a legend, being confirmed by contemporary chronicles. It is known often as the *Majestas*. On the back of the great panel were thirty-four little pictures, scenes from the life of Christ, of which 88 and 89 are examples. It was originally in an elaborate Gothic frame and adorned the high altar in the Cathedral. It is interesting to remember that Giotto had completed his work in the Arena Chapel shortly before this altarpiece was begun.

Compare with the Rucellai Madonna, 50. What resemblances are noteworthy? What improvement in modeling, in drapery, in sentiment? Is the Child better drawn, more natural and lifelike? Which is more conventional, the Mother or the Child?

Are the groups of saints and angels well arranged? Was there any difficulty in such arrangement? What peculiarity in the features, shape of head? Are the faces beautiful? In what way? How do they compare with Giotto's faces? Are they full of meaning? Have they life and vigor?

**No. 88—Christ in Gethsemane.**

**No. 89—Entrance into Jerusalem.**

Cathedral Museum, Siena.

Sections from the back of the great altarpiece, No. 87.

Compare 89 with the same scene by Giotto, 65. In which are there more details? Are they skilfully introduced? What is the effect upon the picture? How many disciples accompany Christ in each? What difference in the way they are shown?

Are the scenes equally vivid? Is Christ equally the center of interest in the two? Are the animals equally good? Is the Christ type the same as in 88? What other resemblance? Which shows greater technical skill, 88 or 89? In which is there greater feeling of reality?

Why is Jesus represented twice in 88? Is this legitimate? Can you recall other instances? Is the resulting incongruity managed skilfully or not? Could the repetition have been made less glaring?

Are the figures well posed and grouped? Are the faces expressive? What of the landscape?

Is the artist more at home in this kind of work, '88, 89, or in that of 87, the other side of the altarpiece? Is he more akin to Cimabue or Giotto? Which art was the old and which the new at that time?

**No. 90—Ancona: Madonna and Child with Saints.**

Academy, Siena.

A late work of the artist.

In what respects do this Madonna and Child resemble 50, 87? Can you detect points of superiority in this picture? In the others? Does the Madonna seem more or less alive than the saints?

In what respect does the general scheme of Cimabue's pictures differ from this? Which seems to have been the more original?

In the light of this picture can you define "conventionalized art"? Have you detected more than one kind of conventional art? Formulate as well as you can and keep the question before you as you study further.

**SIENA'S FRESCANTI.**

**Pietro Lorenzetti, fl. 1305-1348.**

**Ambrogio Lorenzetti, fl. 1323-1348.**

**OUTLINE FOR STUDY.**

Frescos by Pietro in the Church of S. Francesco, Assisi, their undue emotion and attempts at



realism. Contrast afforded by the Madonna with Saints.

Easel pictures by the Lorenzetti.

Frescos by Ambrogio in the Palazzo Pubblico, Siena.

The place of Allegory in Art.

The Campo Santo of Pisa and its decorations.

#### TOPICS FOR FURTHER RESEARCH.

The Palazzo Pubblico of Siena.

Government of Italian towns in the fourteenth century.

#### QUESTIONS ON SPECIAL PICTURES.

##### PIETRO LORENZETTI.

No. 93—*Madonna and Child with SS. John and Francis.*

Lower Church, S. Francesco, Assisi.

"At Assisi, in a fresco by Pietro of such relief and such enamel as to seem contrived of ivory and gold rather than painted, the Madonna holds back heartbroken tears as she looks fixedly at her Child, who, Babe though He is, addresses her earnestly; but she remains unconsoled."—Berenson.

How does this differ from Madonnas by Duccio? Is there here any dependence upon gorgeous robes? Does it suffer on that account? Is it less impressive than a Madonna enthroned?

What beauty is there in the faces? Are they natural? How do they compare with Giotto's faces?

## AMBROGIO LORENZETTI.

No. 94—Good Government.

No. 95—Peace: detail of 94.

No. 96—Magnanimity, Temperance, Justice: detail of 94.

Palazzo Pubblico, Siena.

The Sala della Pace was decorated in 1337-1343 by Ambrogio with frescos representing Good and Bad Government and their effects upon the community. In 94 we see the Commune of Siena majestically enthroned, with Virtues on either side, while below are captives and men bearing tribute. At the left sits Justice directed by Wisdom, from whose scales lean angels to administer rewards and punishments. Below sits Concord.

Identify as far as possible the various figures. Do they suggest strikingly the qualities they represent? Did they ever do so? What in the pictures seems to indicate that they were weak in this respect to the mind of the artist? If these figures were not easily identified, was there any advantage in representing abstractions in this way? Has any artist succeeded in making this representation of abstractions impressive and clear? Was it a good direction for painting to take? Can you give any principle governing the choice of themes in painting?

Is the figure of Peace well drawn and modeled? Is the drapery good? What of attractiveness is there in the faces and figures in 96? Why are female figures generally chosen to represent abstract qualities?

How successful is this work as a wall decoration? In what does its interest and value consist?

Nos. 98, 99—*The Triumph of Death*.

No. 101—*Group of Women*: detail of 98.

No. 102—*Horsemen*: detail of 99.

Campo Santo, Pisa.

The Campo Santo of Pisa with its contents forms one of the most interesting museums of early art to be found in all Italy. The building itself was designed by Giovanni Pisano. Beneath the arcade stand many interesting sculptures both of classic and Christian times, while the walls are adorned with frescos of various periods. Among the earliest of these is the *Triumph of Death*, thoroughly characteristic of the fancies and beliefs of the fourteenth century. The artist is unknown. Sienese influence is, however, evident, both in the spirit and in the execution.

What kind of a party is that in the left foreground, 102? What do they meet? What is the attitude of each? What is the moral?

What are the group to the right doing? What is the figure with the scythe? What is the origin of this figure? What is the moral?

What are the beggars doing in the left center? Why does the scythe-bearer ignore them? What are the miniature figures being taken from the mouths of the corpses? Is this idea original with the painter?

Why have the pious hermits above a place in the picture? What is the moral of the upper part of the picture?

What indication is there that the artist thought his

picture not wholly intelligible? Is it an intellectual unity? Is it a pictorial unity? Is it serious and earnest, or intended to provoke mirth? To what pictures already studied is it most nearly related? Is it a good line for painting? Why did it obtain vogue? Why did it disappear?

How much technical ability has the artist shown? Are the animals well drawn? Are the forms well modeled, attitudes well expressed? Are the flying figures skilfully suggested? What touches of realism are there? What beauty has the picture? What appropriateness?

No. 100—*The Inferno*: detail, Last Judgment.

Campo Santo, Pisa.

Artist unknown, probably by the same hand as the *Triumph of Death*. Mr. Berenson ascribes these paintings to a follower of the Lorenzetti.

Identify the principal figures and kinds of torment as far as possible.

Is there any sense in which this picture can be called beautiful? Has it any value as art? Was this arrangement pictorial, or was it suggested by literary description? Would a painter, if not trying to illustrate a literary work, be apt to choose this arrangement of his subject?

Is the picture to be regarded as allegorical? Did the artist regard it as fanciful? the contemporary spectator? Has this picture the same interest and value as the *Triumph of Death*?

## THE DECORATIVE VALUE OF SIENESE ART.

**Simone Martini.** 1283-1344.

**Lippo Memmi:** d. 1356.

**Giacomo di Mino del Pellicciaio:** fl. 1362-1389.

**Sano di Pietro.** 1406-1481.

**Matteo di Giovanni.** 1435?-1495.

## OUTLINE FOR STUDY.

Traits of the Sienese School as established by  
Simone Martini; color scheme.

His work in the Palazzo Pubblico, Siena; frescos  
in S. Francesco, Assisi.

Altarpieces and panel paintings.

His life and work at Avignon; friendship with  
Petrarch.

His collaboration with his brother-in-law, Lippo  
Memmi; Lippo's independent work.

The decorative quality of Simone's work; his  
influence upon later Sienese artists.

Sano di Pietro, his grace and beauty; his adher-  
ence to old traditions.

The prolific brush of Matteo di Giovanni; his  
representations of the Massacre of the Inno-  
cents.

The decline of Sienese art.

## TOPICS FOR FURTHER RESEARCH.

The Papal residence at Avignon.

Petrarch and Laura.

## SIMONE MARTINI.

## No. 91—The Annunciation with Saints.

Uffizi, Florence.

Tempera, with gold background. Originally in the Cathedral, Siena, over the altar of S. Ansano, for which it was painted. Simone was assisted in this work by Lippo Memmi, who probably painted the two saints.

What connection have the two saints with the story? the medallions above? In what sense is the work a unity?

Do you find the blank background satisfactory?

How do angel and Virgin compare in naturalness and grace with Orcagna's panel, 406? in beauty of feature? in decorative effect? in depth and appropriateness of sentiment?

In what sense may this be called a great advance on Giotto? in what sense a serious decline?

## LIPPO MEMMI.

## No. 92—Virgin of Mercy.

Chapel of S. Corporale, Cathedral, Orvieto.

"Lippo, native of the pleasant Siena, painted us," is the quaint inscription on this picture.

Why is the figure of the Virgin so large? Have we seen this before? Is there any significance in the arrangement of the mantle? How strong an impression of actual, tangible form is there beneath the garments? Does the robe fall in natural folds? Note the brocaded pattern.



Have the angels beautiful faces, beautiful forms? How much of reality is there in the group of suppliants below? Are they so arranged as to give depth to the picture? What is the attitude of the Virgin toward them? Where is her attention directed? What is her character?

### GIACOMO DEL PELLICCIAIO.

#### No. 97—*Madonna del Belverde.*

Servi di Maria, Siena.

This is the only undamaged picture now remaining from the hand of Giacomo, one of the followers of Simone Martini. It is characteristic of one of the marked tendencies of the Sienese school. As Mr. Douglas well says, this picture "gives us the same kind of pleasure as does a rich ecclesiastical vestment, or a well-decked altar with a splendid dossal and lights all lit for festival."

### SANO DI PIETRO.

#### No. 109—*Madonna and Child, with Saints.*

Academy, Siena.

S. Bernardino, on the right, is one of the local saints of Siena. During the early half of the 15th century he preached throughout Italy, carrying with him always a tablet with the monogram of Christ surrounded by flames, which he urged the people to paint or carve upon their homes and churches in adoration of the Holy Name.

Has this the same kind of beauty as 97? Has it any deeper beauty? What is the character of the Christ-child? What unusual feature is noticeable?

How much of bodily form and substance have the figures and faces? Does this make them more or less attractive? How do they compare with other Sienese work in this respect? with Florentine art? Cf. Giotto, Orcagna, Spanish Chapel (No. 106).

### MATTEO DI GIOVANNI.

No. 110—*Madonna and Child, with Angels.*

Academy, Siena.

Has the eye the same character in all these faces? What effect has it upon the expression? Is this peculiar to Matteo?

Are the angels' faces ideal or real? Does this picture show more feeling for bodily form than previous ones? more regard for decorative effect? What is the sentiment of the picture? Is it genuine? Is it deep? Is this a religious picture? Why?

### GENERAL QUESTIONS.

What is the difference between the Florentine and Sienese schools? Which was most interested in producing a beautiful thing? Which most interested in how to do the thing?

What is the artistic temperament—the love of producing something beautiful, or of doing a thing skilfully?

Did one school stand in advance of the other in technical knowledge, i. e., drawing of figures and draperies, linear perspective, distribution of light and shade?

Which was the more devout? How do you judge?



Was Orcagna more closely allied to the Sienese or Florentines? Why? Did he contribute anything new to art? Did the Sienese painters?

What qualities render Duccio's work interesting and an advance beyond the Byzantine? Why not as interesting as Giotto's?

Was the Sienese school pervaded or controlled by one idea more distinctly than the Florentine? Explain. Which school is superior? Did one contain the principal of growth rather than the other? Why?

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# Lesson 8.

## TRANSITION PAINTERS.

### UMBRIAN SCHOOL.

Ottaviano Nelli, fl. 1403-1444.

Gentile da Fabriano. 1360?-1428?

(Gentile di Niccolò di Giovanni Massi da Fabriano.)

### OUTLINE FOR STUDY.

Rise of the Umbrian School; its connection with the Sienese; distinguishing traits.

Affinity between Gentile and Fra Angelico.

Gentile's influence on Venetian Painting.

### TOPICS FOR FURTHER RESEARCH.

Umbria: its situation and importance in Italy.

Some of Gentile's Venetian friends.

The Pageant in Art. (Brown, Fine Arts.)

### QUESTIONS ON SPECIAL PICTURES.

#### OTTAVIANO NELLI.

No. 111—Madonna and Child, with Saints and Angels.

S. Maria Nuova, Gubbio.

This well-preserved wall painting by Nelli is dated 1403. It is often known as Madonna del Belvedere.

What is the purpose of this painting? What is the aged man to the right doing? Why does he carry a

crutch? Explain the two small figures in the lower left-hand corner? Is the picture solemn or joyous? restful or disturbing?

Is it painted with knowledge of nature? Why are the portraits so inferior in drawing to the other figures? Does the treatment of the subject seem original? Why? How does the painting show Sienese influence? Why may Ottaviano be considered a Transition painter? Why do you excuse the very obvious faults of the picture?

### GENTILE DA FABRIANO.

No. 112—Adoration of the Magi.

Academy, Florence.

Painted in 1423 for the Church of Santa Trinità in Florence. Gold is used lavishly in the halos, ornaments, and trappings of the horses.

What is the nominal center of interest? the real center? Is it a fault when the two do not coincide? In what sense?

Why are the dogs here? the apes? the gaily caparisoned horses? What is the kneeling youth doing in the center foreground? What kind of a company is this? What has the painter really at heart? What is the result in the earnestness and vigor of his religious theme? Are there any compensations for this?

What is the quality of the workmanship? the arrangement of the figures? the execution of details? the background? the perspective? Does this make a fine picture? In what sense? Does it make the highest art? Why?

No. 113—*Madonna and Child.*

Museum, Pisa.

Does the Madonna tip her head as in 49, 50? What is the difference? Is the attitude pleasing here? In the other cases? Is the Madonna beautiful? the Child? Is the Child natural? Is it true to church tradition? Could it be both? Why?

What of the background? the Child's blanket? In what sense was the painter a great artist? (Recall Introduction.)

No. 114—*Madonna and Child.*

Yale School of Fine Arts, New Haven, U. S. A.

What change has taken place in the representation of the Christ-child? Why is this? What is the effect upon the picture? Has the Madonna an ideal face for the Mother of Christ? What is the sentiment of the picture? Is it possible to make so simple a group important and significant?

What is the fruit in the background? Why is it there? Meaning of the ornamental design on Madonna's aureole and the border of her garment? Are richly chased aureoles in accord with the time and the school? Have you seen them before in this course? How has the artist represented texture, i. e., the smoothness or roughness, lightness or weight of the different materials represented? Of what are you conscious when you look at the garment, the metal, the hair, the fruit? Do these things add to or detract from the interest of the picture?

## FLORENTINE SCHOOL.

*Fra Angelico* (*Giovanni da Fiesole*). 1387-1455.

## OUTLINE FOR STUDY.

The bearing of *Fra Angelico's* life and work upon his art.

Early training in painting and its effect upon his technique.

His paintings before he entered San Marco; work at Cortona.

Works in San Marco; the Crucifixion; frescos in the corridors and cells.

The many easel pictures from *Fra Angelico's* brush.

Influences that modified his manner later in life. Frescos in Orvieto; in the Nicholas Chapel of the Vatican.

The secret of his popularity; his permanent claim to esteem; his place in art development.

## TOPICS FOR FURTHER RESEARCH.

Fiesole, the hill-town.

The Convent of San Marco and its patrons.

Monastic life, ideal and real.

Illuminated Manuscripts.

## QUESTIONS ON SPECIAL PICTURES.

No. 115—*Madonna of the Linaiuoli*.

Uffizi, Florence.

Painted in 1433 for the guild of linen merchants, whence its name. The tabernacle may be closed with shutters, on either side of which are painted life-size figures of saints.

Is the Madonna remarkable in face, in figure, or attitude? What sentiment is expressed? Is the Madonna natural or realistic? With or without seeming intention? Is the Child a true child? Why? What does He hold in His hand? Why? Does the picture seem characterless? Is it conventional? In what sense?

Compare with the group of Madonna and Child in 113. With the other Madonnas by Gentile. Have the artists the same purpose in mind? Which seems the more advanced?

Compare with Giotto and the Giotteschi. Is the progress of a century evident?

With what is the frame decorated? Is this a good idea for a frame? Why?

No. 116—The Last Judgment.

No. 117—The Blessed: detail of 116.

No. 118—The Condemned: detail of 116.

Academy, Florence.

Painted for the Convent of S. Maria degli Angeli in Florence. The work is of miniature finish and exquisiteness. Probably completed before 1429.

What place or region is represented by each of the five principal parts of this picture? Who is the central figure above? the surrounding figures? the group on either side? Why are the graves thus formally represented?

Does the extreme right seem to be in the same style as the rest? Why? What other work does it most resemble?

Is the set and formal style of the picture an excellence or a defect?

Examine the details with a lens (117, 118). Notice especially the faces in the central circle and those to the extreme left. Are these figures realistic and human? Do they show traces of passion, pain, weariness, of human experience in short? Is this correct for angels? for saints and men made perfect through suffering? Is this accidental or intentional? If the latter, why?

#### No. 119—Dominican Monks Meeting Christ.

Cloister, San Marco, Florence.

This lunette is over the door opening from the cloister court into the room set apart for the entertainment of strangers.

Which of these faces is painted with the greater care and success? Why? What does it argue as to the painter's personal feeling toward his order? toward Christianity? Do you know of any other Christ-head similar to this? Is it weak? Is it sad? Is it fanatical? Is it assertive? Is the picture self-conscious? Is it conventional, i. e., does it reproduce a set type? Is it sincere and sympathetic? Is it deeply or feebly emotional? Is it sane and wholesome, or morbid? Can you define from it the painter's ideal? In what circles, if any, did that ideal obtain vogue?

#### No. 120—Annunciation.

Upper Corridor, San Marco, Florence.

Fra Angelico's work in San Marco began in 1436 and was finished before 1446. This fresco at the head of the stairs, as one enters the upper corridor, bears a Latin inscription inviting all who pass to say an Ave Maria.



How does the Madonna compare with that of previous painters in beauty? in delicacy? in appropriateness and subtlety of emotion? Why is she represented as blonde? Do you see any traces of the Byzantine type of features retained by Duccio and Cimabue?

Compare the angel with others as regards character and sentiment, attitude, decorative effect.

Do the draperies seem natural? What previous work may be compared with this as regards landscape adjuncts? How does the garden compare with Giotto's nature studies? What fundamental difference is there in their treatment of architecture? Cf. 59 and 91. With which one has this most in common? What points of superiority in each?

In what does the charm of this picture consist?

**No. 121—Christ Appearing to Mary Magdalen.**

Cell, San Marco, Florence.

Most of the convent cells were adorned with frescos by Fra Angelico and his assistants. Many of them consist only of the Crucifix, but in the series from the Passion are a number of exquisite beauty.

Which is the better of these two faces? Is this the case with most representations of this and similar scenes? Why?

What criticism would you make on the rocks? the sward? the drawing and attitude?

Is the spirit of this picture different from the others? How would you characterize it?

## No. 122—The Crucifixion.

No. 123—Saints: detail of 122.

Chapter House, San Marco, Florence.

Probably painted after 1441. The Church Fathers, founders of religious orders, and favorite Florentine saints are introduced (in 122, SS. Domenic, Zenobius, Jerome, Ambrose, and Francis). Below are medallion portraits of famous Dominicans.

How does this differ from customary representations of the Crucifixion? Is it more or less impressive on that account? Is there an attempt to represent the sufferings of the Crucified? Which is the repentant thief? How do you judge? Are the expressions accurate?

Are the interest and emotion of the lower figures concentrated upon the scene before them? Is their emotion intense, sincere, overdrawn? Is there individuality in the faces? Is there beauty? How are the draperies painted? How much of form and solidity have the figures? Cf. other pictures. What advance in this work?

What sentiment pervades this picture? To what is it due?

## No. 124—St. George: detail. .

Academy, Florence.

Decorative figure from the frame of the Descent from the Cross, painted about 1440 for the church of Santa Trinità. Chosen to illustrate Fra Angelico's angelic type of face and his strong feeling for decorative effect.

## No. 125—Group of Prophets.

Chapel of S. Brizio, Cathedral, Orvieto.

Fra Angelico's work in Orvieto, begun during a brief vacation in his sojourn in Rome, was never completed and consists only

of a Christ in Judgment and the Group of Prophets in two of the compartments of the vaulted ceiling of the chapel. After the Frate's death the work was untouched for many years till completed by Signorelli in 1499-1504.

Is any particular skill manifested in the arrangement of these figures? Would a free and spontaneous arrangement have been suitable? Does the subject present any difficulties in the way of such grouping? the location?

Is the prophet-character well represented? In what does it fall short?

Is the picture more or less decorative in detail than others by the same painter? Should it be so? What would determine the question?

#### No. 126—Condemnation of St. Lawrence.

#### No. 127—St. Stephen Preaching; Dispute with the Doctors.

Chapel of Nicholas V, Vatican, Rome.

In 1447 Fra Angelico, called to Rome by the Pope, began the decoration of the chapel of S. Lorenzo, used as a private oratory or studio by Pope Nicholas V.

In the lower tier are pictured scenes from the life of St. Lawrence, and above those from the life of St. Stephen.

In 126 does the painter correctly interpret the spirit of a Roman tribunal as regards judge, hostile witnesses, friends of the accused, soldiers, spectators, etc.? Was the scene suited to his temperament? In what respects?

Has the painter gained anything in freedom of arrangement and naturalness of attitude? Is the work in any respect more realistic? If so, is it better for that?

Is 127 more realistic than other pictures by Fra Angelico? Why? Does it show any technical advance in perspective, drawing, grouping, pose of figures, etc.? Is the inner spirit changed? Is the painter more of a painter than before? More of an artist? What is the difference?

#### GENERAL QUESTIONS.

What qualities relate the Sienese painters to Gentile da Fabriano and Ottaviano Nelli? What new note is struck in Gentile's Adoration of the Magi? How far was Sienese painting studied from nature, and how successful was it in imitation? Is Gentile's work the logical conclusion of Sienese ideas?

What resemblances between Gentile and Fra Angelico? Why is the latter classed in the Florentine school? In what ways does he resemble the Sienese artists? Are the artistic qualities of his presentation equal to the devoutness of his sentiment? Of what is the change of style in his later work significant? What was lost? what gained?

How is the growth of the Renaissance movement shown in Gentile and Fra Angelico? What do you understand by the scientific spirit in art? Is it consistent with the highest artistic production? Why? Is the distinction between the Florentine and Sienese schools clear?

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## EARLY TUSCAN ARTISTS.

BY LOUISE M. POME.

Whether or not the Byzantine Greeks held the monopoly of artistic production through the mediæval period, their influence was dominant and governed the character of art in its plastic and pictorial forms. But it is certain that that phase of art had run its course by the middle of the thirteenth century in Italy, and that a reactionary movement had been gathering force for some decades. In sculpture this movement was energetically launched by Niccolò Pisano ; in painting by Giotto.

Gothic art, which had developed in France and Germany, although in a certain sense indigenous, was the outcome of Byzantine hieratic art and did not contain within itself the elements of reform. It stood both for observation of nature and for idealism of form, but was as yet in an incomplete stage. Hence in statuary, awkwardness resulting from ignorance of anatomical construction was curiously combined with the sentimental grace of long, curving lines in draperies that clothed limbs drawn from imagination ; the mediæval religious temper was reflected in the intense attitudes and spiritual expression of the statues.

Gothic art existed in north Italy during the early thirteenth century only in its ruder, less expressive form. At this point started Niccolò's reform movement which derived its impulse from the contemplation of Roman classic art, itself naturalistic both in form and spirit as opposed to hieratic, but subject to

such limitations and conventions as were imposed by centuries of artistic discipline. This movement, although destined later, in the vigorous art of Donatello, to sweep all before it, spent its initial force within the lifetime of Niccolò. The revival of Gothic influence may be traced in Niccolò's own late works, while it combined with the classic in something like equal proportions in the work of his son, Giovanni, and was paramount in the refined, swaying figures of Andrea da Pontedera's lovely art. Nevertheless, the development of Gothic art had received a check that was final.

Giotto was allied in force of character to Niccolò and was as great an innovator. His reform, not based on classic art, but on study of the world around him, consisted in the naturalistic presentation of religious themes. The gulf between Giotto and his immediate predecessor, Cimabue, was enormous and was not bridged over by any intermediate performance. Cimabue, to all intents and purposes, belonged to a school of Greek Byzantines. Possibly he was a man of greater talent than his predecessors and contemporaries, since in the works attributed to him there is a little more grace, less of hieratic dependence upon fixed rules for attitude and expression, and there is some suggestion of freedom of composition in his frescos in San Francesco of Assisi. His angels at least begin to be alive. The Madonna of Santa Trinita is Byzantine, and beautifully so. Certain elements of beauty in that picture are sacrificed in the Rucellai Madonna in whom is less exquisiteness of sentiment, attitude, and drapery but a nearer approach to the actual or ordinary ; on

the whole, however, it is a greater work because it is representative of the new idea in art, less restrained and pattern like, although less beautiful. It points the way to absolute freedom ; thus it breaks, first and finally, mediæval bonds in painting.

After youth's first force is spent in the battle against useless and worn-out conventions there comes a time when one ceases to wage warfare for mere activity's sake, old likes, customs, and ideas gradually reassert themselves, and the man, from being a radical, becomes a conservative ; so in the artist's career, when, weary of contention against established forms and methods, his innovating fervor relaxes and we find him yielding certain points. Thus Niccolò did ; and Cimabue, after his start toward naturalism, did not pursue the course to its logical finish, but rested at a point midway. One fresco, defaced and sadly injured, intimates, however, that he had made a considerable advance beyond the old standard ; the group of the Madonna, Child and a few angels is balanced, with intelligent understanding of the requirements of symmetrical composition, by the single figure of St. Francis. The figures are all drawn practically to one scale — scarcely a trace of the pious artificiality of an oversized divinity with undersized worshipers ; the entire scene is natural, easy, probable, and the incident is stated in the most direct way. In this fresco Cimabue is the forerunner of Giotto.

Giotto was absolutely a naturalist. He is a narrator, who gives some idea of what went before and what will follow the particular moment depicted—not by includ-



ing more than the action of one moment in his picture, but through suggestive attitudes and expression. His work has a local flavor informing us how certain things were done in his time and what people wore and the style of their buildings : in his opinion this was a far more reasonable way to render sacred circumstance than to try to depict an environment that he had never seen. The religious and civic subjects to which he was restricted by the public demand he treats as the primeval man might have done, taking for his models the people around him and the commonplace events of his daily life. His Madonna is not a fine lady, queen of heaven, but a sane, simple, pure-hearted woman of his own class, devout and motherly, exemplar of all wholesome, homely virtues. His angels are of a like sort, beautifully blending human possibilities with churchly ideality—that is, when resting upon the earth ; if floating in the air their impossible forms testify to a helpless adherence to traditional representation—the only instance of it in Giotto's painting.

To understand that Giotto's art is a great advance, reflect what the loss would be had his backgrounds not been landscape or correctly conceived architecture—had he not introduced animals or represented motion. He was doing habitually along these lines what had been done scarcely at all before him.

Besides these valuable contributions to method, which were eagerly adopted by later artists and incorporated into artistic tradition, Giotto developed qualities which were his alone. Certain of his achievements were not repeated. No other artist of his

century approaches him in simple dramatic power; unequal to strong or subtle facial expression he tells his story by means of pose and gesture. He possessed the rare art of making the story real : in the Entry of Christ into Jerusalem, that theme so familiar to Christian thought, a conventional portrayal of people carrying palms and a road strewn with garments, would have been dull and uninteresting, would have lacked the vivifying touch of realism ; that he supplies by picturing youths climbing the palm trunks to break off the leaves, and by the manner in which some divest themselves of a portion of their wearing apparel—possibly not altogether dignified, but intensely alive. Again, in the Ascension of St. John, how was the preceding incident suggested? The open sepulchre would probably have remained unnoticed had not attention been called to it by the eloquent attitudes of the figures around it. In the Raising of Lazarus, a superb piece of realism occurs in the way two young men in the foreground handle the cover of the sepulchre. All this may seem easy ; so it is after Giotto. But it has never been done quite so *naïvely* and successfully by any other painter. Giotto introduced no useless figures, never a meaningless attitude, never a detail in the interest of irrelevant prettiness ; high purpose and sane judgment lead his work to the highest plane, although his methods are primitive and imperfect.

Giotto's principles, like Niccolò's, were not transmitted unaltered by his followers. Lacking the master's force, intelligence, and constructiveness, the work of the Giotteschi tended more or less toward a reversion

to pre-Giottesque types. Even Taddeo, Giotto's pupil of almost a generation's span, failed to comprehend the spirit of his master's methods, although he made shift at imitating them. Taddeo's was but eye service, and the master's studious observation of natural facts and phenomena found no correspondence in the pupil's thought and work ; for instance, in the Presentation of the Virgin Taddeo adopts Giotto's conception of the scene, but treats it with such variation of its temper and pattern as to produce something at once less true to nature, less beautiful and less interesting.

Taddeo's reversion brought him very near to the Sienese school, which represents a survival of the Byzantine idea. By Simone Martini and other Sienese, by Ottaviano Nelli, this idea was wrought into exceeding beauty of type, color, and ornament. Something of this delicate prettiness, this precious quality, is seen in Taddeo's paintings.

During the period of the Giotteschi, naturalism, like a stream that flows underground during a part of its course, was quite or nearly lost to view, reappearing temporarily in Giovanni da Milano and in the sculpture of Orcagna : but not until Masaccio's advent a century later did the stream flow forth in full volume again.

Orcagna, usually classed with the Giotteschi, deserves a higher rank, so much more powerful an artistic personality was he. He opened out no original path, he led no independent movement, but his influence made for the betterment of art. He was a man of eminent talent—a painter with a delicate perception of beauty, a serious and thoughtful sculptor of relief,

and still more distinguished for the mechanical perfection of his work. That piece of goldsmithery in marble and mosaic, the Tabernacle of Or San Michele, is marvelous in its elaborateness and finish, while its reliefs are comparable in dignity and pathos with those of Giovanni Pisano. Yet can it be conceived that Giotto, realist, would have painted such a picture as Orcagna's Paradise? Granted that Giotto never did anything with so much charm ; but was he not an artist of larger calibre—occupied with more important considerations in art and ethics? Compared with the Giotteschi and contemporary Sienese, Orcagna stood distinctly in advance of his time. Giovanni da Milano formed the transition from the earlier men to Orcagna.

Orcagna, in turn, is a link between Giotto and the Sienese ; also between Giotto and Ghiberti. In the angels of his Paradise are beauty and beatific sweetness like unto the sweetness of Sienese saints and cherubs ; in his relief of the tabernacle, Announcement of the Virgin's Death, is an elegance akin to Ghiberti, together with the largeness and simplicity found in Giotto.

Duccio sustains much the same relation to the Sienese as Cimabue to the Florentines, and is more happy than Cimabue in compositions containing numerous figures. Why, then, do we say that Cimabue was more distinctly released from Byzantine restrictions? Perhaps it is the hint of vigorous realism in Cimabue as opposed to the tame grace and gravity of Duccio. In Duccio's work as a whole is evidence of talent of a high order. His one or two well-known Madonnas do not exhibit him in as favorable a light as

his paneled altarpieces in which groups of figures are well arranged and intelligently massed, and strict symmetry is as little regarded as by Giotto.

In Simone Martini and the frescanti of the Spanish Chapel the Sienese taste for lovely faces, ornamental accessories, and delicate execution finds full development, which is carried still farther by those closely allied painters of the Umbrian uplands, Ottaviano Nelli and Gentile da Fabriano. The growth of larger qualities is also displayed in these frescos ; Christ bearing the Cross and Christ in Limbo, of the Spanish Chapel, are excellent in composition and nearly free from the conventions and archaisms that mar contemporaneous frescos in the Campo Santo of Pisa. The first is the prototype of Tintoretto's famed composition : the second, less happy because of the faulty rendering of rock structure, is, like Duccio's Entry into Jerusalem, an intelligent arrangement of subordinate figures in a mass, while the one of chief interest is set in prominent relief by his position above and apart from the crowd.

Fra Angelico ranks as one of the Florentine school by virtue of his birth and residence in that vicinity. In spirit, design, and execution his earlier work is in direct descent from the Sienese. He is characterized as behind his age ; but he is what a Sienese might have been at his time had the practice and sentiment of Simone Martini developed without check or modification from the other school. Fra Angelico drew far better than Simone, or the unknown, excellent painter of the Spanish Chapel, whose works have been ascribed

to Simone. With all his cloistral devoutness and simplicity he was a finished artist, and not only loved celestial beauty and the beauty of lovely tints and rainbows and gold embroidery as ardently as did the Sienese, but he assimilated readily the discoveries of Paolo Uccello and other devotees of scientific research, also as much of the art of landscape as was understood by Florentines of his day. But it is for his single-minded, childlike, fervent piety that we love him, and perhaps we blind ourselves to the evidences of his acquaintance with contemporary culture that really exist even in his earlier pictures. For we grieve that in his paintings on the walls of the chapel of Nicolas V. in the Vatican somewhat of the youthful, earnest frate has vanished, while in its stead is a more sophisticated and less moving painter. Finished and beautiful as these frescos are, they betray a loss of spiritual quality.

Fra Angelico was the last of the great Tuscan primitives. Within his lifetime a second apostle of naturalism had arisen and passed away—that immortal genius, Masaccio, who dominated the artistic thought of his generation, completed the artistic revolution started by Giotto, and secured the lasting victory of naturalism. The influence of hieratic tradition was dead and buried in Tuscany.

The Florentine school became scientific, i. e., interested in how to do the thing. The Florentines were investigators and painted to illustrate and prove their scientific theories rather than because they were impelled by an irresistible desire to create a beautiful thing.

The Sienese gave attention primarily to beautiful production, although they ultimately absorbed and applied what had been discovered or invented by the Florentines.

Which of the two was the more artistic? And what is the artistic temperament—the love of imitating or producing the beautiful without regard to correct method? or the love of doing a thing in the best and most complete way in which it can be done? the love of beauty or the love of skill?





SECTION III.

Sculpture in the Fifteenth  
Century.

## CONTENTS.

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SPECIAL BIBLIOGRAPHY, No. 3.

*Lesson* 9. JACOPO DELLA QUERCIA.

*Lesson* 10. Ghiberti; Brunelleschi.

*Lesson* 11. Donatello; Michelozzo; Bertoldo.

*Lesson* 12. THE DELLA ROBBIA.

*Essay:* THE GATES OF PARADISE. By H. H. Powers.

## Special Bibliography.

### Number Three.

There are but few books in English on Italian Sculpture. General histories of Sculpture treat this period too briefly to meet the requirements of the student who is specializing on Italian art. Even Perkins's Handbook merely alludes to several interesting sculptors who are so closely connected with important men or works that they cannot be omitted from the course laid out in the Outlines. Contributions on this subject to periodical literature are also few.

On the contrary, there is a long list of works in Italian, French and German devoted to Renaissance Sculpture in Italy. We select a few which may be found in any considerable Public Library. Their numerous and admirable illustrations, including very many subjects that are not generally known, as well as fragments or details of ornamental sculpture and small objects, are especially helpful. For more extended lists we refer to the Bibliographies in Vasari's *Lives*, Vol. IV; Freeman's *Italian Sculpture*; Marquand and Frothingham's *History of Sculpture*. Some of these works are large and expensive; others, as Bode's *Bildhauer* and Reymond's *Luca della Robbia*, come within the ordinary size of handbooks.

Balcarres, LORD. (David A. E. Lindsay) *Donatello*. Ill. N. Y., Scribner, 1903. (Library of Art.) \$1.50.

Bode, WILHELM. *Florentiner Bildhauer der Renaissance*. Berlin, Bruno Cassirer, 1902.

Burlamacchi, MARCHESE. *Luca della Robbia*. (Great Masters' Series.) N. Y., Macmillan, 1900. \$1.75.

Cornelius, CARL. *Jacopo della Quercia*. (German) Halle, Knapp, 1896.

Cruttwell, MAUD. *Luca and Andrea Della Robbia and Their Successors*. Lond., Dent & Co., 1902.

**Dohme Series.** *Kunst und Künstler des Mittelalters und der Neuzeit.* Leipzig, Tauchnitz.

A series of monographs written by authors of high repute, comprising several volumes, each dealing with a country or an epoch. Each monograph is numbered. Many of those on the painters have been translated by A. H. Keene, but the sculptors still await a translator.

**Fabriczy, CORNELIUS VON.** *Filippo Brunelleschi, Sein Leben und Seine Werke.* Stuttgart, Cotta, 1892.

**Fechheimer, S.** *Donatello und die Relief-Kunst.* Ill. Strassburg, Heitz, 1904.

**Heiss, ALOIS.** *Les Medailleurs de la Renaissance.* 2 v. Paris, Rothschild, 1891-92.

**Jacquemart, A.** *History of the Ceramic Art.* Lond., 1873.

**Meyer, ALFRED GOTTHOLD.** *Donatello.* Translated by P. G. Komody (*Künstler Monographien*). Ill. Bielefeld, Velhagen und Klasing. 1904. N. Y., Lemcke and Buechner.

Despite numerous translator's mistakes and typographical errors this is one of the most interesting and suggestive of the recent works on Donatello. The illustrations are numerous and well chosen.

**Müntz, EUGENE.** *Les Artistes Célèbres. Donatello.* Paris, 1885.

**Norton, CHARLES ELIOT.** *Church Building in the Middle Ages.* N. Y. Harper, 1880.

Chapters on several famous Gothic Cathedrals treating the subject from the essayist's as well as the historian's standpoint; the result is a volume of great charm. The chapter "St. Mary of the Flower" relates to the Cathedral of Florence.

**Perkins, CHAS. C.** *Ghiberti et son école.* Paris. 1886. *Tuscan Sculptors.* 2 v. Lond., Longmans, 1864.

Perkins' Handbook contains nearly all the text of *Tuscan Sculptors*; but the latter has additional tables, chronological lists and illustrations which make it desirable for reference.

**Rea, HOPE.** *Donatello "il Maestro di chi sanno."* (Great Masters Series.) Lond., Bell, 1900. *Tuscan and Venetian Artists: their thought and work.* London. Dent, 1904.

A new and enlarged edition of *Tuscan Artists*.

Reymond, MARCEL. *Les Della Robbia*. Florence, Alinari, 1897.

Ross, JANET. *Florentine Palaces and Their Stories*. Ill. N. Y. Dutton, 1905.

Concise and readable, containing a wealth of information.

Semper, HANS. *Donatello, seine Zeit und seine Schule*. (Quellenschriften für Kunstgeschichte, v. ix) Vienna, Braumüller, 1875. *Donatello, Leben und Werke*. Innsbrück, 1887.

The latter work was prepared on the occasion of the celebration in Florence of the five-hundredth anniversary of Donatello's birth.

Van Rensselaer, MRS. SCHUYLER. *Six Portraits*. Boston, Houghton, 1889. \$1.25.

One of the chapters is a sympathetic consideration of the work and times of Luca della Robbia.

Weber, DR. SIEGFRIED. *Die Entwicklung des Puttos in der Plastik der Frührenaissance*. Heidelberg, 1898.

## PERIODICALS.

American Journal of Archæology. Series I, vols. 7, 8, 9.

Brick Builder. v. 4.

Harper's Magazine. v. 65.

Littell's Living Age. v. 167.

Masters in Art. Part 21; Part 41.

Nation. v. 43.

Portfolio. v. 14, v. 17.

Scribner's Magazine. v. 14.

NOTE.—In the larger museums of this country are casts of representative renaissance sculptures, also some original works. Examination of these cannot be too strongly urged upon the student. Photographic reproductions not infrequently present beauties which may escape notice in looking at the object itself, owing to insufficient or faulty lighting. On the other hand, a photograph represents only one way of lighting; while if the object is studied from different points of view and under varying lights, additional points of interest are revealed in the sculpture and a better understanding is gained of the sculptor's intention.

## Lesson 9.

JACOPO DELLA QUERCIA. 1371-1438.

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### OUTLINE FOR STUDY.

Influence of Niccolò Pisano on Jacopo; reminders of the Mediæval and Gothic in his work.

Tomb of Ilaria del Caretto, in Lucca Cathedral; the Christian spirit in funereal Art.

Work in Siena; the Fonte Gaia; the Font in S. Giovanni.

Sculptures of the Portal of S. Petronio, Bologna; Jacopo's style compared with that of Andrea Pisano, and Ghiberti.

The boldness and individuality of Jacopo's work; his influence upon Michelangelo.

### TOPIC FOR FURTHER RESEARCH.

Greek Funereal Art as compared with that of Christian times.

### QUESTIONS ON SPECIAL PICTURES.

No. 408—Tomb of Ilaria del Caretto.

No. 409—Detail.

Cathedral, Lucca.

Ilaria del Caretto was the wife of Paolo Guinigi, ruling spirit of Lucca for a number of years. The tomb was made in 1413. (One writer places it as early as 1406.)

In what does the beauty of this figure consist? Does it really seem dead? Is there any objection to representing death in art? What good motives or conceptions for funereal art can you recall?

Does this work seem labored and painstaking in idea, or the result of one swift thought? Does the face seem a faithful portrait or is it idealized? Could the pose of the figure be improved? Would real drapery retain folds like this? Is the dog an appropriate adjunct? Where in earlier sculpture have you seen the ornamental motive on the side of the sarcophagus?

**No. 410—Madonna with Saints.**

Architrave and lunette, principal entrance.

**No. 411.—Adam and Eve Laboring.**

Detail from door frame, principal entrance.

S. Petronio, Bologna.

These statues and bas-reliefs in marble were executed 1430-1438, the work being still unfinished at the artist's death. They have suffered much from time and exposure. Allowance must be made for undue foreshortening in the group of the Madonna resulting from its position high above the great door. With the help of a glass the scenes on the architrave from the life of Christ can be distinguished. On either side of the door are stories from Genesis.

What is the general shape of the figure of Madonna? Why is the drapery spread out at the base? Are the draperies natural? Do curves, straight lines, or angles predominate? Are they heavy or light? What is the result?

Are the attitudes restful? dignified? What is the character of Madonna? Analyze carefully. Is she beautiful or pretty?

Are the bas-reliefs pictorial in character? Cf. Ghiberti. Is the nude well understood? Does power or grace predominate? Are the stories impressively told? What dramatic elements are introduced?

#### No. 412.—*Allegorical Figure.*

Cathedral Museum, Siena.

One of the figures from the dismantled Fonte Gaia, executed by Jacopo, 1409-1411. A modern reproduction of the fountain has taken its place in the principal piazza of Siena.

Note resemblances with the figure of Madonna, 410; the dignity and reserve of character, the physical strength and vigor; the abundant draperies emphasizing the sense of repose and stability.

Cf. Michelangelo; *Pietà*, Series C, No. 452.

#### No. 413.—*Font.*

No. 414—*Vision of Zacharias*, panel.

S. Giovanni, Siena.

The font was designed by Jacopo, the upper portion being largely his own work. Of the six bronze reliefs of the lower portion, only one (414) is by him. Ghiberti made two and Donatello one. Cf. 427, 436. The font was completed in 1428.

The church of S. Giovanni, built originally for a baptistery, and so dedicated to St. John the Baptist, as was customary when baptistery churches were separate buildings, is on the slope of the hill beneath the choir of the cathedral. It is now known



only as S. Giovanni to distinguish it from the chapel in the Cathedral where the rite is now celebrated and in which the second font (415) is placed.

Does the architectural or sculptural predominate in the design of the font? Is there evidence of Gothic influence? Are classic elements introduced? What are the characteristics of Renaissance design in such structures?

What is the center of interest in the panel, 414? Has the artist secured this result by psychic or physical means? Are there distracting elements?

Are the forms characterized by grace, beauty, delicacy? Have they strength and vigor? Are they natural? Does the panel seem crowded? Is this higher relief than 411? What advantage has high or low relief?

#### **No. 415—Font (School of Jacopo).**

Cathedral, Siena.

This font is of interest as showing the influence of Jacopo della Quercia in a succeeding generation. The reliefs are the work of Antonio Federighi, fl. 1444-1490.

In what can Jacopo's influence be traced? What fundamental differences? What are the subjects of the panels? What does the lower band of ornament represent? How does this font compare with 413?

#### **GENERAL QUESTIONS.**

How far removed in time was Jacopo from the flourishing period of the Sienese painters? Is there



## Lesson 10.

**GHIBERTI** (Lorenzo di Cione Ghiberti) 1378-1455.

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### OUTLINE FOR STUDY.

Ghiberti's temperament and his early training;  
their importance in determining his style.

The painter instinct in Ghiberti; his love for  
the antique; materials in which he worked.

Competition for the bronze doors of the Baptistery,  
Florence; subject, design, character of work.

His first (north) pair of Baptistery doors;  
general design, ornamental detail; comparison  
with doors by Andrea Pisano.

Ghiberti's statues on Or San Michele.

His work on the font, San Giovanni, Siena.

"The Gates of Paradise," his second (east) pair  
of Baptistery doors; general arrangement.  
composition of scenes; perfecting of his style;

The Reliquary of San Zenobio. Smaller works  
by Ghiberti; setting of gems; ecclesiastical  
ornaments; designs for cathedral windows.

### TOPICS FOR FURTHER RESEARCH.

The goldsmith's art; its influence on early  
Renaissance artists.

The proper limitations of relief sculpture.  
Ghiberti's influence upon the painters of his  
day.

Uses of fifteenth century sculpture.

## QUESTIONS ON SPECIAL PICTURES.

## No. 416—Abraham's Sacrifice.

Bargello, Florence.

Bronze relief. This and 429 are the trial panels submitted by Ghiberti and Brunelleschi in the competition instituted by the Signoria of Florence and the Guild of Merchants, in 1401, for the new doors for the Baptistery, similar to those made 1330-1332 by Andrea Pisano. The commission was awarded to Ghiberti.

Cf. 429 point by point. Are any incidents of the story omitted in either panel? Are any details added? Who are the figures below? Should they participate in the action? In which are they most effectually separated?

In which is the action more violent? More general? (Note both principal and accessory figures, animals, etc.) Which is better in this respect?

Which portrays greater emotion? (Cf. Isaac in each.) Which is truer in this respect? Which more beautiful?

Which gives the better representation of the nude? Which the more plausible natural adjuncts, as rocks, trees, etc?

Which would be more effective at a distance? Why? Which can be more easily taken in at a glance? Which leads the eye more easily from part to part?

Why did the jury decide in favor of Ghiberti? Would you do the same? Summarize your reasons carefully.

## No. 417—North Doors.

No. 418—Details: { 1. Christ Bearing the Cross.  
2. Crucifixion.

No. 419—Details: { 1. Transfiguration.  
2. Raising of Lazarus.

## Baptistery, Florence.

Ghiberti's first doors, begun in 1403, were completed in 1424. Twenty panels represent scenes from the Life of Christ; below are the four evangelists and four church fathers.

Compare with the doors by Andrea Pisano, 394, 395, 396. How are the panels put together in each case? Are the ornaments equally appropriate? Compare the grouping of the figures within the panels. Which introduces more figures? In which are the groups better fitted to the frame? In which is there more perspective? Are these points of advantage?

How does this work by Ghiberti compare with the trial panel, 416? Has he been equally successful in making his design into a beautiful pattern? In which panel is this most marked? In which is greater skill in modeling, in treatment of draperies?

Compare these panels with similar scenes by Giotto, 63, 68, with 103. Which artist is the better storyteller? Which is more earnest? Which arranges his figures more gracefully? more naturally?

Explain the attitude of Christ bearing the cross. Does this curve in form and drapery appear in other panels? Does it recall antique sculpture? Gothic

sculpture? Does it appear in works we have studied? Is it graceful, naturalistic?

What contrast is marked between the two panels of 418? Is there a similar contrast between the two of 419? Where is the emphasis laid in the Raising of Lazarus? How is the emotion expressed? What other means may the artist use? What advantages in Ghiberti's choice for his work?

**No. 420—East Doors.**

**No. 421—First Panel, Story of Adam and Eve.**

**No. 422—Fourth Panel, Story of Abraham.**

**No. 423—Fifth Panel, Isaac and his Sons.**

**No. 424—Ninth Panel, David and Goliath.**

**Baptistery, Florence.**

Upon the successful completion of the preceding doors, 417, the Guild of Merchants gave to Ghiberti the commission for still another pair of doors, he being allowed this time entire freedom in the designs, although the subjects, taken from Old Testament story, were suggested by learned Florentines. The work occupied twenty-seven years, 1425-1452. Michelangelo, being asked what he thought of them, replied, "They are so beautiful that they might fittingly stand at the Gates of Paradise."

In what important ways do these doors differ from the two earlier ones? Cf. 394, 417. What is gained? Is there any loss? What details have been retained? Are they equally appropriate? Compare the outer border on the door frame of each. Which is most elaborate? most naturalistic? Which is in higher relief? Which is most appropriate?

Study out the story of each panel. What difficulties are involved in this massing of incident? Have these difficulties been successfully overcome? Does the appearance of the same figure more than once in the same picture interfere with its intelligibility? Does it detract from its beauty? Does it interfere with the grace and simplicity of the composition? Is it logically admissible? Is it artistically admissible? Have you noticed it in the works of Giotto? of other artists?

Upon what does the beauty of 421 chiefly depend? What is the general form of the composition? Are the angels above added for any other reason than to amplify the story? Are the nude figures more or less successful than in 416? Is the representation of the Creator a worthy one? Cf. Genesis ii.

Cf. 422 and 416. What changes are introduced in the story of Isaac? What example of surpassing technical skill? What is the scene at the left? Cf. Gen. xviii: 2. Why has Ghiberti represented it in this way?

Note carefully the incidents represented in 423. Could you make out the story if it were not a familiar one? Who is the youth in the center? Who are the women at the left? What is their connection with the story? Are they an addition to the picture? Would Giotto have put them in? Could he have done so with advantage? Why did Ghiberti do so? Was it a deep or a shallow reason from the standpoint of art? Does the artist illustrate the traditional character of the different personalities? Does he suggest the injustice of the transaction? What point in the panel first at-

tracts attention? Is this the chief point in the story? Would Giotto have made it so? How largely is the interpretation of this story dependent upon facial expression? Is this true throughout Ghiberti's work? Upon what does the beauty of this panel depend?

How does 424 differ from the other three panels we have studied? Upon what does it depend for its effect? Study the successive panels of the door. In what direction is the work tending? Where is the artist's interest? Is this a natural artistic development? Is it fortunate?

#### No. 425—St. Stephen.

Or San Michele, Florence.

Bronze statue, probably executed in 1428, for the Guild of Woolstaplers. The church of Or San Michele had been built by the Commune of Florence and each of the twelve chief guilds of the city undertook to place a statue of its patron saint in one of the niches on the outside of the church.

How has the sculptor made the niche harmonize with the statue? Is either strictly Renaissance in character? What does the medallion above mean?

How far does the statue conform to Greek ideals? Does it resemble figures by Andrea Pisano? Cf. 394, 395. By Taddeo Gaddi? Cf. 78, 79, 80. In how far is it naturalistic? Is it better or worse?

Is the statue restful? Is it dignified? Is the character of the saint forceful or gentle? Is it historically appropriate? Is there anything besides the face which contributes to this expression of character?



**No. 426—Reliquary of San Zenobio.**

Cathedral, Florence.

The bronze sarcophagus, ordered by the wardens of the Duomo in 1432 for the remains of St. Zenobius, early bishop of Florence, was completed in 1446. The front, representing a miracle performed by the saint, is here shown. On the back are beautifully poised angels, holding a wreath with the inscription.

What story is told in this relief? Explain the four figures in the foreground. What is seen in the background? How far distant does it appear to be? How is this impression produced? Does this trait appear more in Ghiberti's earlier or later work? Does this work manifest a growing feeling for beauty? In what respects is it an example of Ghiberti's perfected style?

**No. 427—St. John led to Prison.**

S. Giovanni, Siena.

Bronze panel from the font designed by Jacopo della Quercia. Cf. 413. The panel dates probably from 1427.

What is the story? Who are the various figures represented? What is the relation of each to the incident?

Is the story a tame or a thrilling one? Is it so represented? Are the sentiments shown appropriate? Are the attitudes of Herod and John restrained or exaggerated? Which is most suggestive of strength?

Is the general effect of the composition simple or intricate? Is it flat, or suggestive of space and air?

Is the picture kept well within the frame of the panel?  
Are the faces beautiful? What other elements of beauty do you note?

#### GENERAL QUESTIONS.

Can you trace the influence of preceding artists on Ghiberti's earlier work? Do his figures resemble those of Niccolò Pisano? Does he seem to have been influenced by the study of the antique? In what direction did he develop? Was it an advance?

Are his draperies simple or overloaded? Do they indicate a thorough knowledge of the structure of the human body?

Why does he make so large a use of architectural motives? of landscape? How does he compare with Giotto in this? Which would you expect to excel in these respects? Is relief work more closely related to sculpture in the round or to painting? To which does Ghiberti relate it? What is meant by calling Ghiberti a "painter in bronze"? Are all his reliefs pictorial in character? Did his work become more or less so as he developed?

Is Ghiberti vivid, i. e., does he make incident and character seem real? Has he ingenuity in suggesting what cannot be represented? Which *represents* more details of a story, Giotto or Ghiberti? Which *suggests* more? Which is the higher faculty?

Is Ghiberti dramatic, i. e., does he correctly conceive and strongly represent a strained emotional situation? Does he understand the feelings which an incident inspires in the different participants and represent them by appropriate gestures and expressions?

Are all of Ghiberti's lines, figures, etc., needed to tell his story? What other purpose do they subserve? Is it an important one? What kind of lines predominate in Ghiberti's work, straight, broken, or curved? What do his pictures gain by this? Is the eye led smoothly from one part of the composition to the other? Does he pay more attention to the composition as a whole or to details?

Which are the most satisfactory from the standpoint of art, the south, north, or east doors? (The answer should involve a careful summary of the most important principles of art learned from a study of Ghiberti. Avoid conventional conclusions or those based only on what has been read.)

### FILIPPO BRUNELLESCHI, 1377-1446.

#### OUTLINE FOR STUDY.

Brunelleschi's early essays in sculpture. Competition for the Baptistery doors.

His connection with Donatello; visit to Rome; study of antique remains; resource as inventor.

History of the Dome of the Cathedral, Florence.

Ghiberti as Brunelleschi's co-worker on the dome.

Brunelleschi as a church builder; San Lorenzo; the Pazzi Chapel, Santa Croce.

His secular architecture; influence of mediæval social conditions on his style.

## TOPICS FOR FURTHER RESEARCH.

Building in Italy in the fourteenth century.  
The dome of the Pantheon, Rome.

## QUESTIONS ON SPECIAL PICTURES.

No. 429—*Sacrifice of Abraham.*

Bargello, Florence.

Trial panel, see note under No. 416.

Compare with 416. Imagine both placed in the door. Which would be more effective in distribution of light and shade, i. e., in the breadth of its mass of light and in unbroken line of shadow? In the swing and freedom of the main lines of the design? In vivacity of movement? Which shows an architectural conception? Does that necessarily differ from the sculptor's conception?

No. 430—*View of Cathedral.*

Florence.

The corner stone of the Cathedral was laid in 1298, Arnolfo di Cambio being the architect. The dome was added by Brunelleschi, 1445-1461. Vasari's account of the work is most vivid and interesting. The construction of the dome was a work of marked genius both for the architectural principles which it originated and for the great engineering difficulties which had to be overcome. It is of especial interest as showing Brunelleschi's adaptation of the principles of the ancient dome which he had studied, on the Pantheon in Rome, to the demands of Gothic architecture. It stands as the precursor to the great dome of the St. Peter's by Michelangelo, and so to all domes of modern times.

Does the dome harmonize with the Cathedral in form? Does it crown the edifice gracefully? Is it satisfactorily proportioned? Had the designer a choice as to proportions? Would a lower, round dome have been as pleasing? as imposing? Would any other form over the great central space have been preferable?

What is the character of Brunelleschi as revealed in these two works, the dome and the bronze relief?

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## Lesson 11.

DONATELLO (Donato di Niccolò di Betto Bardi), 1386-1466.

### OUTLINE FOR STUDY.

Donatello's character; his intimacy with Brunelleschi and its influence on his development; his patrons.

Different phases of his art:—virility of his early work; classic influence; period of extreme realism; dramatic tendency.

His sculptures in wood; in marble; in bronze.

Statues on the exterior of Or San Michele and the Campanile del Duomo.

Singing Gallery for the Cathedral, Florence; pulpit on façade of Cathedral, Prato. Important place given by Donatello to the child or "putto" in art.

His work in Padua; reliefs for the high altar of S. Antonio; equestrian statue of Gattamelata.

The pulpits for S. Lorenzo, Florence; characteristics of Donatello's latest work.

Methods of relief work, as practised by Donatello and Ghiberti.

Donatello's character as seen in his work; his devotion to the masculine type.

Great volume of his work; influence on succeeding art.

## TOPICS FOR FURTHER RESEARCH.

Methods of bronze casting.

Renaissance relief ornament; decorative elements—flowers, fruits, the Child, waving lines.

St. George, as treated by Donatello, Carpaccio and Mantegna. (Rea, Tuscan and Venetian Artists.)

Story of St. George; Story of St. Lawrence.

Difference between Greek and Italian use of marble and bronze (Brown).

## QUESTIONS ON SPECIAL PICTURES.

## No. 432—Annunciation.

Sta. Croce, Florence.

Relief in soft gray sandstone, details accentuated with gilding. Executed for the Cavalcanti family. Generally considered an early work though the character of the architecture may suggest a later date.

Compare the architecture of this niche with that of 425 and 438. What differences of style are there? What were the tendencies of architecture at this time?

Compare the figures with those of 59 and 120. What differences of attitude are there? What sentiment is indicated by the attitude in each case? by the face? How does this compare with the others in intensity of feeling? in its correct interpretation?

Feeling and interpretation aside, what can be said of the beauty of these figures? of their grace? their virility and health? Is there any suggestions of sentimentality? of morbidity?



In what respect do the draperies differ from those of Ghiberti? Which are more natural? more graceful? Is it more difficult to paint or sculpture drapery? Which was first successfully developed?

**No. 433—St. Mark.**

Or San Michele, Florence.

Marble statue made in 1411-1413 for the Guild of Linen-draper.

What gives this figure its character of dignity? What is the meaning of the book in the hand?

Compare with 425. What does each attitude suggest? Which best accords with the historic character? Which is more beautiful? Which consideration is more important? Do the differences of drapery affect the character impression of the two works? Is the drapery graceful? Is it naturalistic? Is it trivial?

**No. 434—St. George.**

**No. 435—Head, detail of 434.**

Bargello, Florence.

The original statue in marble was made in 1416 for the Guild of Armorers, and stood in its niche on Or San Michele until 1886, when it was removed to the National Museum in the Bargello for greater safety, its place on the church being filled by a bronze copy. Below this figure is still the original bas-relief of St. George rescuing the princess from the Dragon.

Perhaps more than any work of art that we possess, this figure of St. George illustrates not only the virility of Donatello's own genius, but the freshness and vigor of the art of the early fifteenth century.

Is the attitude here reposeful or assertive? strong or weak? Does it suggest a task accomplished or about to be undertaken? consciousness of possible defeat? natural courage? bravado? divinely inspired confidence? Do you get your impression from the face or figure, or both? Do you get it from your knowledge of the story of St. George, or from Donatello's representation?

Do you see any classic influence? Are the proportions those of a Greek statue? Are the dress and armor Roman, mediæval, or contemporary with Donatello? Which should they be?

#### No. 436—Feast of Herod.

S. Giovanni, Siena.

Bronze relief, commissioned in 1427 for the font designed by Jacopo della Quercia, No. 413.

Cf. Panels by Della Quercia and Ghiberti 414, 427. Which relief shows most perspective? Which is most naturalistic? most decorative? Which is better grouped? In which is there greater simplicity? Which is most vivid?

Are the stories equally dramatic? In how far does each panel illustrate the character of the individual artist?

#### No. 437—David.

Bargello, Florence.

This bronze statue was made for Cosimo de Medici and stood originally in the Medici Palace, being later removed to the Palace of the Signory. It is the earliest Renaissance attempt to model the nude in the round to be seen on all sides. Dates from 1433-1444.

How satisfactory a representation of David is this? Is the figure beautiful? well proportioned? Have you seen any figures (Italian) before this period, of equal grace? Is there any advantage in the nude as regards beauty and grace? Were nude figures in painting or sculpture common at this time? Is this figure treated with taste and delicacy?

Does the work show a study of the antique? a study of nature? Are details added for decorative effect? What was it that Donatello really cared for in art, as suggested by this statue? Was it an important thing, or not?

#### No. 431—St. John.

Bargello, Florence.

This statue in marble of the Baptist dates probably from the middle period of Donatello's work, though nothing is known of the circumstances of its execution. It has been well suggested that John is here represented in the act of walking slowly, his mind intent upon his reading.

How far are the saint's attributes or distinguishing signs conventional? Does the statue suggest the character of John, his force, moral earnestness, magnetism as a speaker, his ability as a leader, his asceticism?

Is the statue a successful study of the human frame? (Every detail should be examined with minutest care, as should every work by this master.) Can you find any equal or comparable study in works previously considered? Is this important for a John the Baptist in particular? for art in general?

## No. 438—King David (Il Zuccone).

Campanile del Duomo, Florence.

Marble statue occupying a niche in the third story of the Campanile. According to Vasari we have here the portrait of a contemporary Florentine. It was placed in the niche formerly occupied by a figure of King David, the base of which with the inscription are still *in situ*. The name Zuccone (pumpkin) is the Florentine epithet for "baldhead," and was used by Donatello himself, who prized this work especially, one of his favorite affirmations being, "By the faith that I place in my Zuccone." Executed about 1425 or 1430.

What does this statue represent? Is it like King David? Is it a realistic or ideal type? Is it a character study? Is it good portraiture?

Notice the arms carefully? How do they compare with previous nude studies? Does the drapery look like a real garment? Does this indicate more skill than 433? More knowledge of artistic effect? Is it well adapted to the position it was to occupy? Could 437 have been so placed?

Can you explain Donatello's high estimate of this statue? What artistic justification is there for work like this and 431? How do they compare with work by Ghiberti in beauty? in truth? Are the two at variance? Which is more needful in the development of art?

## No. 439—Singing Gallery.

Nos. 440 and 441—Details.

Cathedral Museum, Florence.

This Singing Gallery, to be placed above the sacristy door in the Cathedral, was begun by Donatello in 1433, completed 1440.

It remained in position until 1688, when it was taken down and the parts scattered. The reliefs were for some time in the National Museum of the Bargello, until in comparatively recent years the architectural portions were discovered in a lumber room of the Cathedral and the whole was carefully reconstructed (1890).

What style of architecture is this? Of what are the columns made? Is this appropriate? Compare with 453. Was Donatello more concerned with the architecture or the sculpture? Luca? In which of the galleries are there more familiar architectural details? From what sources? Is either a classic structure? In what way do they illustrate the spirit of the Renaissance?

Are these children's forms, children's faces? Should they be so? Is their action free and natural? appropriate? Is there room for it? Are the draperies good? Do they heighten or deaden the effect of their action?

No. 442—Pulpit.

Façade, Cathedral, Prato.

The architectural portion of this pulpit, constructed in 1434, was contributed by Michelozzo, Donatello's companion in art work. It is from this pulpit that the miraculous girdle of the Virgin, which is Prato's most sacred possession, is shown to the people.

Compare with 439. Is the architecture more or less elaborate? Is this an advantage? Are the figures equally excellent, well grouped, animated? How are the figures arranged within the panels? Do they seem restricted? Are they within the frame or do they seem to advance in front of it?

Are these figures and attitudes appropriate decorations for a pulpit? Are they pagan or Christian? Cf. early pulpits. Which is dominant—architecture or sculpture? What is the artistic impression of the whole?

**No. 443—Youthful St. John.**

Bargello, Florence.

Bas-relief in gray sandstone (*pietra serena*).

Compare with 431. Are there resemblances in the character of the work? Do they manifest the same spirit? Was 443 modeled primarily with a view to beauty? In what does its charm consist? Does it excel as a study of character? as a piece of good workmanship? as an artistic conception? (Note the treatment of the hair, the drapery, modeling of face and figure.)

**No. 444—Gattamelata.**

Piazza del Santo, Padua.

Erected 1443-1453, to the Condottiere General of the Venetian Republic, Erasmo da Narni. This is noteworthy as being the first equestrian statue of the Renaissance. Donatello had probably seen in his visit to Rome the statue of Marcus Aurelius (Series A, 428).

Compare the Marcus Aurelius. In which are man and horse best proportioned? Is the proportion in art usually the same as in nature? Which horse is most alive? Which is best modeled?

Does the horse stand correctly? Why the ball under its foot? Is the rider a good representation of a commanding general? Has he a thorough mastery of his horse? Which is the more impressive, the man or the horse? How could the artist have made it otherwise?

**No. 445—Putti.**

S. Antonio, Padua.

The high altar of S. Antonio, Padua, executed by Donatello and his assistants, 1444-1449, constitutes one of the most elaborate sculptural efforts of the fifteenth century.

The work was in bronze and comprises seven statues of saints; four large reliefs, miracles of St. Anthony; a Crucifix; an Entombment; an Ecce Homo; the Symbols of the Four Evangelists; and twelve Putti playing on musical instruments.

The altar was taken to pieces in the sixteenth century and the reliefs scattered through the church. A careful reconstruction has recently been made, without, however, any data as to the original placing of the parts. The Putti now adorn the front of the altar. It has been questioned whether they are by Donatello himself, but late biographers accept them as genuine.

Compare with the children of the Singing Gallery, 439, 441, and of the Pulpit, 442. Which are treated with most poetic feeling. (Consider attitudes, expression, appropriateness.) Which are most obviously studied from life? Are there any glaring impossibilities of anatomy? Which is most masterly in treatment of drapery? Would different materials—marble and bronze—necessitate different treatment? How have the conventions of panel treatment been ignored? Is the later work inferior in any respect to the earlier?

**No. 446—St. Lawrence.**

Sacristy, S. Lorenzo, Florence

Terra-cotta bust, period unknown.

Does this maintain the traditional conception of a saint? What suggestion is there of the particular character or martyrdom of St. Lawrence? Do you attribute this conception to the character of the saint or to the character of Donatello?

Does this seem to be a portrait or an ideal head? What does the attitude suggest? What are the marked characteristics of this work? In what does its excellence consist?

**No. 447—Cherub** (attribution questioned).

Sacristy, Cathedral, Florence.

After long study of Donatello's work does this seem to be his? Is the modeling delicate and subtle? Is the face spiritual? Does it possess the "infinite candor" of Donatello? Is the expression profound? Is it instinct with life? Which of these characteristics should we expect in Donatello's work? Which of his works does it most resemble?

**No. 448—Pulpit** to left of entrance.**No. 449—Pulpit** to right of entrance.

S. Lorenzo, Florence.

These pulpits belong to the latest period of Donatello's art. They were probably completed by pupils. Bertoldo certainly did much work on them. The scenes represented are, 448, the Flagellation, Christ in the Garden, and St. John (in wood, of later date); 449, Resurrection, Ascension, Descent of Christ into Limbo.



What is the character of the decorative detail? Does it show classic influence? Are these pulpits architectural in their character? Cf. 432, 439, 442.

How are the stories in relief separated from each other? What effect is produced? What is the character of the reliefs? What excellencies in the conception, in the execution? What general criticism upon this work?

#### GENERAL QUESTIONS.

Do Donatello's works impress you as profoundly earnest and spiritual? Does he portray delicate, subtle, and refined feeling?

Is Donatello a good story-teller? Does he vividly conceive historic scenes and characters? Is he a good portrait sculptor? Has he a feeling for individual characteristics?

How does Donatello show Brunelleschi's influence? Was his work designed to be looked at from a distance or closely? Did he care for general effect or detail?

Has Donatello a strong feeling for decoration? for grace of composition and attitude (compare 440 with 423)? Has he a love for delicate facial beauty? Is his work usually pretty?

Does Donatello appreciate manly beauty and virility? Do his statues of youthful characters better represent historic individuals or a general type of young manhood? Which, after all, is more important in art, David or young manhood?

How does Donatello compare with Ghiberti in knowledge of the human frame? in truthful representation of drapery and other accessories? What excuse can be

given for his representation of ugliness? Which is the greater danger to art, ugliness or prettiness? Why?

From which of these two great sculptors could a painter learn most? a sculptor? Which established the sounder and safer tradition?

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### PERIODICALS.

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MICHELOZZO MICHELOZZI, 1391-1473.

BERTOLDO DI GIOVANNI. d. 1491.

#### OUTLINE FOR STUDY.

The three friends—Michelozzo, Donatello, and Brunelleschi; their mutual influence.

Michelozzo's mastery of engineering problems; ecclesiastical and secular architecture in Florence, Venice, and Milan.

His collaboration with Donatello.

Bertoldo's devotion to the study of the 'antique.

Qualifications as a teacher; his famous pupil.

His work in company with Donatello.

Skill as a medallist; small number of authenticated works. Positions of trust awarded to Bertoldo.

#### TOPIC FOR FURTHER RESEARCH.

Popes and Anti-Popes.

#### QUESTIONS ON SPECIAL PICTURES.

#### MICHELOZZO.

No. 450—Portal of Palazzo Vismara.

Castello, Milan.

In 1456, Francesco Sforza, duke of Milan, presented to Cosimo de Medici a palace in that city which Michelozzo was then commissioned to enlarge and beautify. This doorway, recently removed to the Museum of the Castello, is practically all that remains of Michelozzo's work.

Is this an harmonious design? To what class of buildings does it seem suited? What is the character of the decorations? Was it a happy thought to diminish upward the figures on the jambs? Explain the cone-shaped objects. Do the portraits fill the spandrels properly? Can the attitudes of the genii be justified? Is the portal a satisfactory example of Renaissance taste?

**No. 451—Detail, Tomb of Baldassari Coscia.**

Baptistery, Florence.

Coscia, who died in 1419, had occupied the papal chair from 1410 to 1415 as Pope John XXIII, although two other claimants to the same honor were still living. He was deposed by the Council of Constance. Donatello and Michelozzo worked together upon this tomb, which served as a model for many succeeding ones. The lower portion is here reproduced. According to Vasari the figures of Hope and Charity are by Donatello.

Are these faces, figures, draperies characteristic of Donatello's work? Cf. 432. Are the figures correctly proportioned? Are they to be studied as individual statues or as decorative parts of a whole? What difference of treatment would that imply? Compare with 450 for architectural effect? Which is more satisfactory? Does it resemble the work in 442?

**BERTOLDO DI GIOVANNI.**

**No. 452—Battle Scene: bronze panel.**

Bargello, Florence.

A close copy of a Roman sarcophagus in the Campo Santo, Pisa. It is almost the only authentic independent work by Bertoldo and belongs to his later years, 1470-1490.

How does this differ from relief work by Ghiberti and Donatello? Cf. 424, 436. Does it seem to have been inspired by a real event? Is the fury of the scene carried beyond the limits of artistic propriety? Do the rows of horsemen one above another seem in this case an unnatural arrangement? Cf. 382, 390. Is the imagination carried beyond the limits of the panel?

Explain the larger figures at either end? Are the seated figures on which they stand living participants in the scene? What lessons regarding the subject and treatment of bronze relief work can be drawn from this panel?

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## Lesson 12.

### THE DELLA ROBBIA FAMILY.

Luca della Robbia. 1399-1482.

Andrea della Robbia. 1435-1525.

Giovanni della Robbia. 1469-1529.

### OUTLINE FOR STUDY.

Luca della Robbia as a sculptor in marble; reliefs on the Campanile del Duomo; Singing Gallery for the Cathedral; Tomb of Bishop Federighi. Compare with Andrea Pisano and Donatello.

His designs in bronze; doors of the Sacristy, Cathedral. Compare with Ghiberti.

Artistic work in enameled terra-cotta; its varied application--tabernacles, altarpieces, reliefs for interior and exterior decoration, figures in the round.

The religious earnestness of Luca's work, his sincerity, his choice of the commoner peasant type in face and figure.

Characteristics of Andrea's art as compared with Luca's; his studies of child life, the naturalness and beauty of his work.

Andrea's works in Florence and Arezzo; their wide distribution throughout Italy.

Terra-cotta as a plastic medium;—its advantages and limitations; color as used in the Della Robbia work.

The successors of Andrea; traits that mark the  
decadence of the school of Della Robbia.  
The frieze on the hospital at Pistoja.

TOPICS FOR FURTHER RESEARCH.

The History of Or San Michele.  
The Guilds of Florence, their place in the civic  
life.  
Italian faience.

QUESTIONS ON SPECIAL PICTURES.

NOTE. Much difference of opinion exists among the critics regarding the authorship of many of the Della Robbia works. This is not surprising, since Andrea was for many years Luca's assistant, and in turn associated with himself his five sons, all of whom assisted in the increasing work of the bottega. Where such differences of opinion exist we have usually mentioned it, but have not wished to enter into discussions often of a technical nature, and would remind our readers again that appreciation of the artistic merit of a work should be quite independent of the questions of authorship.

LUCA DELLA ROBBIA.

No. 453—Singing Gallery.

Nos. 454 and 455—Details.

Cathedral Museum, Florence.

Marble. Executed 1431-1440, as a counterpart to the one by Donatello. It has suffered the same vicissitudes and the two are now placed opposite each other in the Cathedral Museum, though in a room too small for their best effect.

Cf. 439, 440, 441. Are the spirit and intention the same in the works of the two sculptors? Which are the most beautiful? most alive? most true to nature in modeling, attitude, and movement? Which seems most Christian? How do you judge? Which seems most influenced by ancient art?

Who fills the space best, Luca or Donatello? Is the more vigorous movement the better? Are the quieter groups accident or intention? Are Luca's faces and figures those of children? Do they show variety and individuality? Are there any commonplace faces? Are the draperies superior or inferior to Donatello's?

Is there evidence of any plan in the arrangement of the panels on Luca's gallery? Study the character of the singers and the instruments on the outer and the inner panels.

Which gallery looks best on close inspection? Which is most effective at a distance? What bearing has this on their artistic value?

#### No. 456—*Madonna and Child.*

Bargello, Florence.

Executed for the Convent of S. Lucia, now suppressed. Luca's authorship has been questioned, but Prof. Marquand ascribes it to him.

Is the child a divine being or just a child? What difficulty did the theological conception of the Christ-child present to the artist? What alternatives were before him? Which worked out best in art?

Is there any special consciousness or character in the Mother, distinguishing her from other mothers?



Is the theme a highly specialized one, or does it make a general appeal to human sympathies?

**No. 457—Tomb of Bishop Federighi.**

S. Trinità, Florence.

This tomb of the Bishop of Fiesole was executed 1454-1456. The figures and the relief work are in marble, the border of enameled terra-cotta, beautifully colored. The tomb has only in comparatively recent years been removed to S. Trinità.

By what means has the artist conveyed the idea of different planes and distances? Is it right that the eye should be first attracted by the angels with the wreath?

Is the effigy in an easy or constrained attitude? What does the face express? Is it a portrait? How does this figure compare with the Ilaria del Caretto by Jacopo della Quercia?

Are the figures behind in low relief equal in sentiment and execution to the rest of the work? Why are they introduced? What do the angels add to the beauty or the value of the tomb? Does the border form an appropriate frame?

**No. 458—Ascension of Christ.**

Cathedral, Florence.

This lunette and its companion piece, the Resurrection, placed above the Sacristy doors of the Cathedral, are among Luca's earliest work in glazed terra-cotta, 1443-1446. The figures are creamy white on a blue ground, the trees green.

Which is better, the figure of Christ or those of the disciples? In what respect? Is the figure of Christ

standing or floating? Is the feeling sincere, intense? What is the character of the faces? Is this a worthy conception of Christ? Can the work be called dramatic?

Is there any special reason for the trees? Are they naturalistic? Should the sculptor make them as much so as possible? Would they have been introduced were this a work in marble? What must be the effect of the use of color?

**No. 459—Meeting of St. Francis and St. Dominic.**

Loggia di S. Paolo, Florence.

The Loggia of the Hospital of San Paolo, which stands on the Piazza of S. M. Novella, was designed by Brunelleschi. The terra-cotta decorations, begun probably in 1451, were not completed till 1495. The work was probably begun by Luca and finished by Andrea, though Miss Cruttwell does not think Luca took any part in it. The flesh is left in the natural color of unglazed terra-cotta.

In what spirit do Francis and Dominic meet? What character has the artist given them? Is this historically accurate? How far is this the artist's personality? Cf. 425, 446.

Study the modeling of the faces and treatment of the drapery. Is the character of the material evident? What is the effect of the lack of glaze upon the flesh portions? What advantages in this treatment?

**No. 460—Madonna and Child.**

Bargello, Florence.

Terra-cotta lunette from the church of San Piero di Buonconsiglio known as S. Pierino. The church was torn down when

the Mercato Vecchio was demolished, the lunette having been taken to the National Museum some time before. This is probably an early work. 1430-1440.

Is beauty the artist's chief aim? Are naturalness and reality? devotion and spiritual impression?

Is there any suggestion of Ghiberti's influence. How does it differ from 456? Which is the better piece of work? Why? Compare other Madonna groups. Is this successfully framed?

### ANDREA DELLA ROBBIA.

#### No. 461—Bust of a Child.

Bargello, Florence.

Sometimes called S. Giovannino. The portrait character is marked.

Would this child if really before you seem beautiful? Does this bust seem so? Why? Does it seem touched up or embellished? Is it probable that all the elements of beauty were adequately reproduced or is it sketchy? Is the suggestion of color agreeable? To what is due the unquestionable charm of this work? What was the artist's real motive in it?

No. 462 — { 1. Mary Magdalen.  
                  { 2. St. Anthony.

Cloister, Certosa, Val d'Ema.

Decorating the spaces between the arches in the cloister court of the Carthusian monastery near Florence are no less than sixty-seven heads of saints and martyrs of Christian history in

glazed terra-cotta. They were commissioned in 1522. Most are, undoubtedly, merely studio work. The Magdalen is among the best. They serve to illustrate the varied forms of decoration in which terra-cotta was used.

Is this appropriate decoration for the exterior of a building? Cf. 417, 420. Does the material make a difference? What is the effect of the higher relief used in these medallions?

Are these heads of a generalized character, are they portraits, or are they idealized? Are they well conceived, i. e., do they suggest essential points in the life or character? Is the early life of the Magdalen suggested? Her estate after conversion? Is the St. Anthony a character study?

#### No. 463—*Madonna and Child with Saints.*

Cathedral, Prato.

Lunette over the principal door, in glazed terra-cotta, white on blue ground. The saints are Lawrence and Stephen. One of Andrea's most characteristic works.

Is the human element or the divine most emphasized in the Madonna and in the Child? Cf. 460. Has Andrea improved upon Luca in any respect?

What symbols are used to designate the saints? Has Andrea represented their historic character, or modified it by his own personality? Cf. 126, 127, 425, 446.

#### No. 464—*Madonna and Child.*

Bargello, Florence.

This Tabernacle is known as the Madonna of the Architects. It was executed for the Masters in Stone and Wood, whose sym-

bols are seen in the medallions of the base. The frame is perhaps by Giovanni.

How does this differ from 456? Is it equally animate? Is the child as charming? as realistic? Which is better technically? Which seems the more religious? Had Andrea a keener sense of beauty than Luca? Was he more profound?

Are the border decorations in this and in 463 in good taste? Which is better?

**Nos. 465 and 466—Bambini.**

Innocenti, Florence.

Between the arches of the portico extending along the façade of the Spedale degli Innocenti or Foundlings' Hospital of Florence, are these well-known medallions of children in swaddling clothes. They are perhaps Andrea's first independent work, dating probably from 1463-1466.

Why are the children clothed in this way? Are they serious studies or fancies? Are they appropriate decorations? Is there anything in their attitude or expression to emphasize this?

Why do these faience infants appeal to you? because of their association with real infancy? because they recall a noble charity? because of their own beauty? Can you separate these things? Upon which does true art attractiveness depend?

**No. 467—Visitation.**

S. Giovanni Fuorcivitas, Pistoja.

Life-size group in glazed terra-cotta. Nothing is known concerning its history. Much difference of opinion exists regarding

the authorship of this work. The local attribution is to Fra Paolino, a painter of Pistoja, who is not known to have worked in sculpture. Dr. Bode describes it as "the most beautiful group of the Renaissance."

What is the character of the sentiment of this work? How expressed? Could it have been more demonstrative with advantage?

What difficulties does the artist meet in arranging a group of two figures? How successfully are they solved here? Does technique or feeling seem to have dictated the arrangement? Is this a vital consideration?

From what station of life are these women taken? Is this for historic accuracy? Is it characteristic of the Della Robbia type?

### GIOVANNI DELLA ROBBIA.

#### No. 468—Nativity.

Bargello, Florence.

Executed for the Convent of S. Girolamo delle Poverini, in 1521. Coarsely glazed and brilliantly colored with an attempt at naturalistic effect.

In what way has this art advanced since Luca's time? Are the principal figures better for having colored hair and garments? Why? Are they equal in other respects? Is the composition as a whole an improvement on the work of Luca and Andrea? Does it gain from the landscape background? from the surrounding figures? from the florid border? What in-

duced the artist to introduce these adjuncts and his contemporaries to approve them? Why does art degenerate along the line of complexity and elaborateness in spite of countless warnings from experience? What is it in such pieces that attracts the artist and ourselves?

Would this kind of a scene be suitable in painting?

#### **No. 469—Feeding the Hungry.**

Ospedale del Ceppo, Pistoja.

Extending across the front of the loggia of the Hospital at Pistoja is a frieze in terra-cotta representing the seven works of mercy, alternating with single figures of the Virtues. The different reliefs have each a different color scheme. The work of two artists is evident. Giovanni's work is robust, even coarse, while his assistant shows the influence of Filippino Lippi.

Is this work open to the same objections that may be urged against the nativity, 468? What advantages in a colored frieze for such a place? In what ways would work in marble have been better? Would it have changed the subject or its treatment? Is this work too realistic?

#### **GENERAL QUESTIONS ON THE DELLA ROBBIA.**

What is most attractive in the work of this family? Is this theme a great theme in art?

Do they seem to have marked an epoch in art development? What was the supreme discovery or achievement of Ghiberti? of Donatello? Can any such epoch-making discovery or achievement be attributed to





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

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## THE GATES OF PARADISE.

BY H. H. POWERS.

Of all forms of ancient art, none suffered more than bronze during the long interregnum of the Middle Ages. Indeed, we can scarcely realize that it was an ancient art at all. And yet we have clear evidence that the Greeks thought of art primarily in the form of painting and of sculpture primarily in the form of bronze. The magnitude of their works in bronze has never been equaled in later times. Lysippus is said to have executed a single group containing twenty-four life-size equestrian figures in bronze, while his other works in the same material numbered many hundreds. Aside from decorative sculpture on buildings, bronze was the recognized form of Greek plastic art. Not till the Roman began to copy and make things cheap did marble become the common material of sculpture. If we think of it as characteristic of Greek art, it is only because it is the one form in which that art has been preserved. Painting has yielded to the tooth of time and bronze to the cupidity of man. Who can tell in what plebeian pots and kettles hides the art of Phidias and Lysippus!

That which caused the destruction of the ancient bronzes, namely, the value of their material, prevented the production of others during the Middle Ages. The world was poor; arts were in decline or wholly forgotten; gold and silver became scarce; even the useful metals were not replenished. Britain was lost and the bronze-maker lost his tin; copper was scarcer than silver in our day. Even iron ceased to be produced; mines were left

unworked and furnaces abandoned. Meanwhile each rusty nail and scrap was hoarded and rewrought into ever fewer forms. Roman buildings like the Colosseum, built as the custom was, not with mortar, but with iron pins or dowels to hold the stone in place, were dug full of holes in search of the precious bits, each worth a dollar or more. No wonder that statues disappeared in such a metal famine as this, and that all thought of further work in bronze was abandoned. Even marble was displaced by coarse stone with corresponding degradation in form and feeling.

But even this art, though sore bestead, did not wholly disappear. Under the powerful protection of the Church a single form of bronze found refuge from the universal destruction. Despite the general poverty there was a demand, based alike on universal desire and social necessity, that the church be clothed with magnificence, and in an age that produced nothing, the cast-off finery of paganism was ransacked for the purpose. Naturally, a certain amount of refitting was required, and the fate of the arts depended largely on their ability to bear this refitting. Marble reliefs representing pagan myths were occasionally made to do service as representations of Christian stories by the addition of proper interpretive inscriptions. Or again, if composed of attractive figures with harmless or indifferent meaning, crosses were cut into the relief at intervals, sometimes at the expense of an arm or a leg, and the whole, thus dipped in holy water, entered the service of the Church. But with all possible leniency, little could be made thus available. Most of the old art was incorrigibly pagan,

suggestive of ideas which the Church could neither countenance nor explain away. Bronze in particular fared hard. Being cast rather than cut, it must be recast where marble would be recut, and recasting meant destruction. Only a single bronze of importance is known to have been voluntarily spared, the great equestrian statue of Marcus Aurelius, now the chief ornament of the Capitoline Hill. This was mistaken for the statue of Constantine, the first Christian emperor. Had its unregenerate character been guessed it would have perished with the rest.

But the destruction was not quite complete. In the Baptistery of San Giovanni in Laterano, Rome, a church built by Constantine, are shown a pair of doors in bronze said to have been brought from the Baths of Caracalla. The tradition may be false, but it is not unplausible and it certainly stands for a larger fact. These massive doors, entirely without sculptured ornament or disquieting suggestion of any kind, required nothing more than the inexpensive process of consecration to make them available for Christian use, and their conspicuous costliness made them a valuable addition to the impressiveness of cathedral splendor. That Constantine, a notorious plunderer of ancient monuments, should have sanctioned and inaugurated this conversion of ancient art to ecclesiastical uses is highly probable, and that the process once begun would be continued was certain. Inexcusable as were some of the incidents of the process, we owe to it the preservation of some priceless relics which must otherwise have succumbed to accident and human need.

These earliest doors are in a sense the most appropriate of any bronze doors we know. They are plain slabs of metal unmodified by the traditions of any other material or method. Their only ornament consists in inlaid patterns in silver, very simple in the few examples that have been preserved, but capable of indefinite elaboration and any degree of delicacy and magnificence. The possibilities of this style of decoration are suggested by the superb floral patterns in inlaid silver in some of the bronzes from Pompeii. That it found application in the great doors of Roman monuments is probable. It is a matter for profound regret that this art was cut short in its development, never to be resumed. Imagine doors of imposing dimensions executed in magnificent simplicity, and their plain surfaces decorated with elegant patterns in silver, delicate and appropriate in design, their polished whiteness in strong relief against the dark green of the bronze. It may be doubted whether any subsequent device has equal possibilities in the way of decorative art. The Middle Ages discontinued this art for lack of wealth and skill; the Renaissance did not resume it because committed to pictorial tradition. Here is an opportunity for another Renaissance.

But more doors were needed than ancient monuments supplied, and the need was met in characteristic fashion. Solid doors in the ever costlier bronze were out of the question. Massive wooden doors were therefore substituted with heavy rails mortised together and enclosing panels like our doors of to-day. Some had no ornament, others were carved and painted, while in rare

cases they were sheeted with bronze in imitation of the ancient masterpieces. But these veneered doors were fundamentally different from the solid doors that preceded them. Their framed structure left the surface covered with sunken panels, while large nails with protruding heads marked the junction of mortise and tenon. These things had to be taken into account in the growing scheme of decoration. The nail heads were made comely and then ornamental, while the sunken panels invited raised ornament rather than flat designs appropriate for a plain surface. This found precedent in the rosettes with which the Romans had decorated their sunken panels, and encouragement in the character of the thin bronze plates which could be so easily beaten into relief.

But rosettes and conventional ornaments did not meet the requirements of the new faith. The tradition of pictorial narrative was now universal and could not but find application here. Whether the plates were beaten or cast, representations in relief of Christian stories are their invariable embellishment. Thus for centuries together these helpless and graceless products of mediæval art, though devoid of merit in themselves, were building the traditions that were to govern one of the most graceful emanations of modern æsthetic feeling. So when at last the revival of industry and commerce created in the Italian cities the wealth needed for more serious undertakings, and doors were again cast solid, the traditions of wooden doors and veneer ornament persisted. There is no return to the plain slab of bronze with its surface decoration. The wooden frame

is there with mortise and tenon; every nail is in its place; the sunken panels are framed with the usual mouldings and decorated with the now traditional scenes. The great bronze doors of the Renaissance and the long series of their modern imitations are one and all wooden doors in bronze, essentially arbitrary in form. Were it not for the fact that these wooden forms have certain decorative advantages which justify their retention, the whole art would suffer from the weakness and insincerity which is inseparable from mere imitation.

Among the veneered wooden doors still preserved are the famous doors of the church of St. Ambrose in Milan, once closed in the face of the emperor by the powerful bishop whose name they bear, an impressive reminder of the growing power of the church and the sinking fortunes of Rome. Even more interesting in a way are the doors of San Zeno in Verona whose helpless workmanship and grotesque figures testify to the continued ebb of Roman art. The solid doors of the Pisan Cathedral, still grotesquely mediæval in character, are significant merely as indicating the advance in wealth which was to make better things possible. Then, as now, wealth was a long forerunner of the refinement which comes in its train.

These Pisan doors fairly represent the artistic character and achievements of mediæval plastic art. The aim of the artist was to teach rather than to please. His forms were unnatural enough of necessity, but so far as we can distinguish any intentional departures from nature they are in the interest of intelligibility rather than of beauty. It was more important that a

figure should be identified than that it should be admired. This was secured, not by subtle character study, which neither the intellectual nor the technical attainments of the artist made possible, but by the use of symbols and arbitrary indications which acquire a conventional meaning. Thus Peter is known by his keys, the evangelists by their symbols, Paul by his sword, the saints by halos of various styles suited to their several degrees, and so on indefinitely. In the later more realistic art these things are accidents ; in the mediæval art they are its essence. The story can be made out by them alone, the figures being little more than bearers of the necessary symbols which, like the characters of an alphabet, spell out the intended meaning. They in turn, incapable of naturalness and grace for which the artist's skill was insufficient, feel the same conventionalizing influence and in the interest of intelligibility, degenerate into symbols like the rest. They spell much more than they picture.

This didactic tendency in art, this effort for intelligibility, is always present though not always in the ascendant. Carried to its utmost limit it has given us the hieroglyphics of Egypt, and then, our alphabet, the characters of which were pictures once, but are now conventionalized beyond recognition. Strange as it may seem, the things most easily understood are not the most natural things but the things that are most completely set and conventionalized. Our letters are far more intelligible than the pictures out of which they grew. The more we insist that pictures shall have meanings that are definite and clear, the more like



letters they are certain to become. Every line of grace becomes a line of ambiguity, every touch of naturalness and spontaneity sacrifices the pattern-like exactness which makes recognition easy and meaning clear. Under the well-meant guidance of the church, art had been given much of this perilous intelligibility. The Madonna is unmistakable but graceless and inexpressive, a visible sign admonishing to prayer, not a living being instinct with mother love or spiritual character. The figures in a mediæval bronze relief are as definite in meaning as the knights and castles on a chessboard and about as true to the names they bear. They are hieroglyphics, not art.

And so when Andrea Pisano made his great doors for the Baptistery in Florence, telling the old stories with figures fashioned in beauty and suffusing the whole with the spirit of modest but exquisite grace, the Florentines, who were learning from the mighty Giotto that art could make things real, now learned with boundless delight that art could make things beautiful too. This was the twofold discovery of these wonderful days, that art could give enduring beauty and reality to these things that flit across the path of human life and thought, thus preserving our most cherished experiences.

It was significant that these two revelations came through different men. Giotto is the apostle of reality, Andrea of beauty. Seldom or never have the two been combined in one. The reason is not far to seek. Real things are not always beautiful things nor beautiful things real things. Undoubtedly there is a solid satisfaction in the sturdy portrayal of reality, in truth to

nature and a perception of the deeper harmonies upon which life is based. Indeed, when this grasp of reality extends to the utmost confines of life, when the artist rises above all subterfuge and fiction and interprets life and nature in the deeper way that our souls crave, art acquires a majesty that appeals to our sublimest feeling. But this vaster realism of Giotto, which includes both ideal and real in its sweep, has been rare in art. And the truth-teller of humble parts finds truth and beauty often enough at strife. The hand that relentlessly draws the line of character or vividly portrays vigor of action, is not free to swing its line into rhythmic curves or draw its figures in attitudes of grace. And in turn, he who would attain these latter ends above all, who would lead the eye along delightful paths from point to point, disposing all in symmetry and giving his lines the poetry of which nature often recks so little, must make some sacrifice of accustomed form, must be less real and less true.

Andrea made this sacrifice. The unlovely Salome brings to the vindictive queen her gruesome gift as a pure devotee might bring her offering to the Queen of Heaven. The soldiers who behead the sainted prophet stand in attitudes of gentle grace, like acolytes before a shrine or priests who give their benediction. The thing is all too lovely to be true. The symbols tell a harsh tale against which the gracious spirit of their soft and yielding lines utters its subtle but resistless protest. But the sacrifice was not for naught. The thing is too lovely to be true but not too true to be lovely, as realism in any but its grandest forms is almost sure to be. Realism may miss of being art but true loveliness never.

Whether or no the good Florentines realized what Andrea had done, they held him high in honor. For a hundred years this wonder of the world stood unique in Florence and in the world. And when at last a new honor was decreed for the now famous Baptistery, there was no small stir in Florence to know upon whom should fall the mantle of the wonderful Pisan. Seldom has inheritance followed so closely the line of spiritual kinship. In rejecting the nervous and restless realism of Brunelleschi and preferring the immortal goldsmith for the task, the Florentines, with all their insight, builded better than they knew. For in the half-revealed genius of Ghiberti there was disclosed the sonship to Andrea which is not after the flesh but after the spirit.

The children baptized in the venerable Baptistery on the day that Ghiberti began his work passed through childhood and adolescence to majority before the great doors at last swung into place in the north portal of the Baptistery. And now again there was joy in Florence, for the stately pageant of Scripture story was here clothed with the same exquisite decorum and ineffable grace that Andrea was believed to have made as inimitable as it was beautiful. The artist had followed with scrupulous exactitude the tradition of the earlier master. The doors have the same setting, the same framed structure, the same number of panels and the same pattern in the moulding that frames the pictured scenes. All this was perhaps prescribed ; in any case, reverence for the great forerunner made this inevitable. But the spirit that pervades these graceful scenes and which most of all recalls the earlier work, no authorities could

prescribe and no disciple's loyalty make possible. It is the emanation of a kindred spirit, the creation of a soul that was moved by the same impulses and owned the same ideals. Here again the force of passion is softened into gentleness ; unloveliness becomes beautiful and harshness disappears in grace. Attitudes are never strained, faces never distorted, and draperies, whether they represent the sackcloth of mourning or the purple of the throne, hang in gracious curves whose flowing lines make music to the eye.

But if in these things Ghiberti equaled his forerunner, in other things he is clearly ambitious to outdo him. The simple cast of the earlier drapery does not suffice for the later artist. Figures throng upon the narrow stage and the effect is heightened by new accessories. Not always with advantage is the scene thus amplified, and the eye turns with peculiar pleasure to the simpler panels, such as the Crucifixion, where the exquisite figures of the ministrant angels soften with their slender curving forms the harsh lines of the outstretched limbs whose agony in unmitigated form Ghiberti cannot reconcile with the spirit of art. Above all other innovations, however, we recognize the remarkable striving for perspective, the suggestion of depth and things far away. This is new in bronze relief. Andrea had neither attained perspective nor yet avoided the need of it. It remains the one defect in his charming pictorial scheme.

Florence was still in her heyday and Ghiberti still in his prime. Another portal remained unfilled on the south side, Andrea having filled the front door facing

the altar. The opportunity of the Florentines was clear. There was no competition now, no debate as to rival merits. The great master received the commission without prescription or limitation. More than this, the Florentines went so far as to remove Andrea's doors to the south portal where they now stand, in order to give Ghiberti the place of honor, the portal facing the high altar within and the great Duomo without, for his greater creation. Experience was ripe, resource ample, and genius unsurpassed as Ghiberti settled down to his great task. With infinite care and love he wrought down into the twilight of life, while the children that had grown to manhood during the progress of the earlier work waited anxiously for the greater revelation upon which they were at last to gaze with whitening hairs. Seldom has a lifetime been so focused upon a single task, or the task so rewarded its single devotion.

All that Ghiberti stands for in art is here seen at its best. The dreamy grace of his figures, that seem to move to unheard music, here becomes ineffable. No matter how harsh a chord the theme suggests, the jar is softened by exquisite overtones till in the rapturous melody the discord dies away. Whether it be the hairy Esau fresh from the hunt, or angels awful with the light of the divine presence, one and all they are transfigured with irresistible grace. All the clanging contrasts of our medley world here disappear and blend into one of the few perfect harmonies given us by art.

Not less amazing is the technical advance marked by these doors. <sup>4</sup>The tradition of Andrea's work is

abandoned. In rich frames ornamented by exquisite busts and statued niches are arranged the broad panels upon whose spacious surface Ghiberti stretches the canvas of his incomparable pictures. No narrow ledge of protruding bronze forms the crowded stage. The scene stretches into the dim distance and the figures move in commodious space, all won from relief whose total elevation scarce exceeds an inch and a half. The painter with the wide range of color and the countless gradations of shadow at his disposal can simulate distance and the sense of air and space with ease. But Ghiberti without color or shadow, with nothing but the sharp outline of modeled form at his command, has given us these painter's effects in a degree that no painter had then attained. Not alone in the gradation of long arcade or pillared aisle does he lead the eye down the long vista. The houses of Jericho fade away in receding ranks behind the walls ; the sacrifice of Cain and Abel smokes in the hazy distance, and dim and far away Abraham's uplifted arm is stayed by the angel's hand. We wait a hundred years for the master of color and shade to comprehend the lesson thus taught by the painter in bronze.

In all this amazing excellence there is the inevitable sacrifice. The harmony that rules the whole is not the harmony of truth. The uncouthness of Esau and the cunning of Jacob find no suggestion in the celestial figures whose marvelous grace enables them to defy the verities of the rôle they play. Not so would the vigorous hand of Giotto have represented this episode of craft and deceit. The angels whose seraphic

gentleness enchants us wear no brow of doom and give no hint that they are commissioned to destroy a city. Nor is the sense of reality enhanced by the repetition of the same figure in a single scene, a naïve mediæval device which Giotto had discarded, or by the introduction of superfluous figures who contribute nothing but the poetry of line to a scene dominated by sensuous beauty. The unflinching effort for lines that blend into beautiful patterns, that fill the space with graceful forms and go tripping round the frame, this knows little of the stern instinct that holds lines to the rigorous portrayal of character as found in nature and events as they occur in life. This is a different art from that of Giotto.

Different, but not less real, not less legitimate. Are there no better sentiments than sympathy for a disinherited Esau or doubtful admiration for a wily supplanter? Are there no experiences to be coveted save the satisfaction of knowing how things happened or what people were like? Are there no meanings save those that can be crystalized into thoughts and translated into words? When Esau and Solomon are forgotten and the legend of the centuries has faded out of mind, when the brain is weary of riddles and the mind is tired of thoughts, we shall turn with undiminished pleasure to these matchless works which appeal to senses that never reason and never tire. It was a profound prophetic insight that inspired the greater prophet of a later day to see in this work so unlike his own the "Gates of Paradise."





SECTION IV.

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Painting in the Fifteenth  
Century

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FLORENTINE SCHOOL

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## Lesson 13.

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### EARLY MASTERS.

MASOLINO DA PANICALE (*Tommaso di Cristoforo di Fino*). 1383-1447.

#### OUTLINE FOR STUDY.

Masolino's reputed teachers and associates in Florence. His journey to Hungary.

First series of frescos in Castiglione d'Olona—the Church; second series—the Baptistery.

The story of St. Catherine, San Clemente, Rome; uncertainty of the authorship of these frescos.

Work attributed to Masolino in the Brancacci Chapel, Church of the Carmine, Florence.

Growth of realism illustrated by comparison of Masolino with Fra Angelico; use of contemporary costume in pictures of scriptural events.

#### TOPICS FOR FURTHER RESEARCH.

Starnina and his pupils.

Itinerant artists—their opportunities and their difficulties.

The historic church of San Clemente, Rome. (Baedeker, Central Italy).

Story of St. Catherine of Alexandria.

The Carmelite Order.

Abandonment of fourteenth century ideals; traits that distinguish Quattrocento from Trecento painting.

A Renaissance Romance—Pippo Spano. (Crowe and Cavalcaselle, Italy. v. I. 514.)

#### QUESTIONS ON SPECIAL PICTURES.

No. 128—St. Catherine exhorting Pagans to abandon idolatry.

Chapel of the Passion, San Clemente, Rome.

The church of San Clemente, founded in the 4th century, is superimposed upon Roman remains and is of notable antiquarian interest. Restored in the 8th, 9th and 12th centuries, it still preserves the arrangement of a primitive Christian basilica. At the right of the nave is the Chapel of the Passion, on the left wall of which, in two tiers, are painted scenes from the life of St. Catherine of Alexandria, and on the altar wall a Crucifixion. Whether these frescos are by Masolino or Masaccio or some unknown artist are disputed questions; at present the balance of opinion inclines toward Masolino. Painted 1446(?)

Is the meaning of the picture clear? Do all of its elements contribute to the telling of the story? Cf. Giotto. Is this more like a real event? What effect has St. Catherine's exhortation upon her hearers?

What is the shape of the room in which the group is standing? Did the artist understand perspective and foreshortening—note arches, etc., altar, head on extreme right. How has he shown that the figures were at different distances from the foreground? Is feeling

for beauty indicated in faces and other elements? Cf. 60, 423. Are the faces expressive, individual, or are they duplicates?

No. 129—The Eternal Father in Glory.

No. 130—Feast of Herod.

No. 131—Detail of 130.

Baptistery, Castiglione d'Olona.

Castiglione d'Olona is a village near Milan. Its church and the detached baptistery (on opposite sides of a court) were adorned with frescos painted by Masolino and commissioned by Cardinal Branda Castiglione—who was cardinal of San Clemente, Rome, and who ordered the frescos there also. The frescos in the baptistery, executed several years later than those in the church, were possibly contemporary with or later than the frescos in the Brancacci Chapel, perhaps 1435.

The baptistery is rectangular with a small tribune of similar shape. The whole interior is covered with frescos, nearly all relating to the Life of the Baptist. 130, Feast of Herod, occupies one of the side walls; 129, Vision of St. John the Evangelist at Patmos, is on the ceiling of the tribune.

Note the knowledge of perspective shown in the arcades; the classic *motif* of the frieze; compare the architecture with that in Fra Angelico's *Annunciation*, 120, and the slender figures with those of the San Clemente fresco, 128.

Do the attitudes of the angels in 129 suggest repose or flight or other movement? How is the group relieved from stiffness or monotony? Would the wings sustain flight? Did the artist understand the structure



of wings? Cf. 447. Has he recognized their decorative possibilities? Cf. 124.

Is this conception of the Eternal Father in accord with contemporary ideas? Cf. 421. Is it an improvement upon previous representations of the Godhead—does it stimulate the devotional spirit?

Cf. 128. Which is the more mature work? What affinities with Fra Angelico's work?

In 130, 131 have the long arcades an obvious connection with the story or any reason for existence? Would the picture have been better if the banquet had been less subordinated to the architecture? What suggests that this picture may have been painted subsequent to a visit to Rome? Is there any fault in linear perspective?

Compare the mountain forms with 61 and 62. Is there a resemblance? Where may such forms be actually seen? Explain the scene in the background. Are the figures properly proportioned to the size of the mountain? Why does it look so artificial?

Do the figures in the foreground bear a correct relation to the architecture? Is Salome dancing or what is she doing? Cf. 76. Study the expression and demeanor of Salome and Herodias; what value do they set on human life? Is a different feeling expressed by the other persons in the picture? Did Masolino feel the subject deeply or superficially?

Compare 128, 129, 130, with work by Giotto and his followers. What has been gained during the hundred years since Giotto painted?

No. 132—*Resuscitation of Tabitha*. (Also called *Raising of Petronilla*.)

No. 133—*Detail of 132*.

No. 134—*St. Peter Preaching*.

No. 135—*Adam and Eve in Eden*. (*The Fall*.)

Brancacci Chapel, Carmine, Florence.

The Church and Monastery of Santa Maria del Carmine were built for the Carmelites, a religious order that derived its origin from Elisha, "who dwelt solitary in the midst of Carmel."

The Brancacci Chapel (named for its founder), in the right transept of the church, contains the cycle of frescos executed, 1423-1428, by Masolino and Masaccio and completed a half century later by Filippino Lippi, of which the acts of Peter are the main subject. These, with the frescos in the Church of the Arena in Padua and in the Sistine Chapel at Rome, form the three important epoch-making series in Italian Renaissance painting. The existing frescos are arranged in two tiers; on the piers at each side of the entrance are four paintings, tall and narrow; on each side wall, two, very wide; on the end wall, two narrow ones at either side of the tall altar structure. The frescos ascribed to Masolino are in the upper tier; 132 on the right wall; 134 left of the altar, 135 on the right pier.

Cf. 132, 133, 130, 128. Note similar tendencies in distribution of figures, in types, costume, background accessories; note growth in nature study, in freedom of action, in dramatic suggestion. Are the interest and surprise of the spectators vigorous and genuine? Are the citizens in the center of 132 necessary to the development of the story or why are they placed there? Are they characteristic of Masolino? Why is the action of the turbaned man near Tabitha unnat-

ural? Is the figure of Tabitha treated in entire harmony with those around her? Cf. Ghiberti's draperies. How do faces and draperies in 132 differ from previous pictures by Masolino? Compare Masolino's halo with Giotto's.

Study 134. Where may be seen elsewhere faces of the type of St. Peter's? Is Peter's preaching denunciatory or persuasive? Is the picture characterized by animation? vigor? dramatic power?

Note arrangement of the group, the faces, the halo. Is the execution of the picture equal in all parts? Does it seem most like Masolino or Masaccio?

What moment of the story is represented in 135? Is it a subject adapted to illustration? Can it be expressed by pose and action or does it demand the play of facial expression? Cf. 139. Does Masolino's work in general convince one that he can ably treat a dramatic situation?

What suggested this modification of the serpent? Would Giotto have treated this subject better or not as well? Or would he have avoided it as beyond his powers?

Is this an intelligent treatment of the human form? Suggestive of study from classic marbles or from life?

#### GENERAL QUESTIONS.

Is Masolino a deeply religious artist? Can he tell a story well? Is he realistic? Have his faces marked individuality? Are setting, landscapes, details plausible, actual? Cf. Giotto. Is he an idealistic painter—

has he a pleasing or inspiring fancy? a dominating feeling for beauty? Cf. Fra Angelico.

Is he an able technician—is his perspective correct? Did he understand anatomy? Do his drawing and modeling indicate study of the living model?

How does Masolino's work compare with that of contemporary painters and sculptors?

### MASACCIO (Tommaso di Ser Giovanni). 1401-1428?

#### OUTLINE FOR STUDY.

The second period of marked activity in Italian painting; its new aims and discoveries.

Masaccio the leader of fifteenth century painting; founder of the modern school; his phenomenal advance in nature-study; manliness of his art.

The Brancacci Chapel; arrangement and subjects of its frescos: the chapel a school for contemporary and later artists.

The color scheme of Masaccio and Masolino.

Study diagram of Brancacci Chapel in Kugler, Vasari, Woltmann and Woermann, or Layard.

#### TOPICS FOR FURTHER RESEARCH.

The early Renaissance—transformation in scholarship and the fine arts; discoveries; mechanical inventions.

Civic conditions in Florence at the beginning of the fifteenth century.

The Italian Despot and his relation to the culture of the Renaissance.

The process of transferring frescos from walls to canvas. (Violet Paget. "Juvenilia," v. I. 77-78.)

#### QUESTIONS ON SPECIAL PICTURES.

##### No. 139—Expulsion from Eden.

Brancacci Chapel, Carmine, Florence.

This and Masolino's Adam and Eve are the upper panels on the two pilasters, which are on opposite sides of the entrance to the chapel. Date of Masaccio's frescos, 1425-1428.

Study pose of Adam and Eve minutely; compare with similar attitudes in living persons; extract all the meaning of the picture and note every sign of the artist's ability.

Compare these with the nude figures by Masolino. Note the limbs, joints, muscles, the finer undulations of surface; the attitudes of poise and movement.

Is Adam's feeling natural? Is it overdrawn? Does it lack dignity? In what various ways does the figure express this feeling? Are the face and figure of Eve indicative of childish grief? or terror? or a deeper, more complex feeling?

How does the angel compare with those by Masolino, (cf. 129) and by Giotto (cf. 67, 68) in poise, in sentiment, in dignity?

How does this compare with 135 in the dramatic quality of the theme? in vitality, in dramatic force? Is the difference in the theme chosen or in the artist's grasp of his subject?

**No. 140—The Tribute Money.****No. 141—No. 142—Details of 140.**

Brancacci Chapel, Carmine, Florence.

Upper fresco, left side wall of Chapel.

Three incidents are represented: Christ's decision in the dispute over the tax; Peter obtaining the piece of silver from the mouth of the fish; Peter giving the money to the tax-gatherer.

What is indicated by different styles of costume? Are the faces individual—i. e., was an attempt made to characterize each of the disciples? Is there a tendency to duplication or pairs? Does the leader show his leadership in face or manner? How far does he correspond to the modern ideal of Christ?

Is the architecture plausible or fanciful? How much reliance is placed upon it to indicate perspective? Cf. 130. Is the sense of atmosphere in the background only or in the group of figures? Cf. Masolino, 131.

What has Masaccio made the main incident and what the contributory incidents? Has the picture unity of design? Does the treatment of drapery indicate clearly the kind of garment and the way it is worn? Would more detail increase the interest or beauty of the picture? Compare Masaccio's representation of the halo with Masolino's. What is indicated as to their relative ability? Is such indication borne out by other details?

Compare faces, attitudes, drapery, landscapes, depth, sense of atmosphere with like characteristics in the work of Giotto, the Giotteschi, and Fra Angelico

(remembering that most of Fra Angelico's work was done after Masaccio's death and with full knowledge of what he had accomplished). How was Masaccio representative of modern thought?

**No. 143—St. Peter Distributing Alms.**

Brancacci Chapel, Carmine, Florence.

Lower fresco at right of altar.

St. Peter is accompanied by St. John the Evangelist.

How far has the artist entered into the spirit of the actor? Is Masaccio's work emotional? Is it destitute of emotion?

Does the man with a bald head draw attention away from the prominent actors in the scene? or is he placed there to give variety to a subordinate part of the group? Is it permissible to introduce into a scene of serious import an element that carries with it a suggestion of the grotesque? How has Masaccio avoided monotony in a group where all heads are on the same level? Cf. 140, 213. Is the picture lighted consistently? Is the work as simple and direct as in 140?

Is the St. Peter type the same in all these Brancacci frescos? How do the faces differ from Masolino's? the architecture? attitudes? other incidental details? Would the authenticity of the work be best determined by comparison of important features, as composition, facial expression, etc., or of minor details, like the halo, shape of windows, etc., which the artist has painted unconsciously?

**No. 144—St. Peter Baptizing.**

Brancacci Chapel, Carmine, Florence.

Upper fresco at right of altar.

What innovation has Masaccio introduced? Has he conceived the scene plausibly?

Why does the nude youth who is waiting stoop and fold his arms? What is the effect of introducing this vivid piece of realism into a conventional religious theme? Does it increase its spiritual significance? Does it unduly emphasize its natural and human aspect? Has any previous painter adopted this principle in representing religious scenes?

NOTE.—Masolino's Baptism of Christ at Castiglione d'Olona, which contains a shivering nude, has given rise to conjecture as to the origin of the idea—whether it originated with Masolino or Masaccio or is one of those ideas that, arising from some unknown source, becomes common property among artists.

**No. 145—Portrait of an Old Man.**

Uffizi, Florence.

Fresco: said to be a portrait of the old Sacristan of the Carmine. Attributed also to Filippino Lippi.

Does this seem an ideal face or a portrait? a character study or merely a piece of technique? Are the forms flat or round and full? Cf. 131. Would more detail add to its value as a portrait? as an artistic product? Cf. 174, 206. How does the medium that was used affect the problem?

Is this a satisfactory way of rendering folds? Is the picture equally finished in all parts? Cf. 217. Is the



ear bent by the cap or is it a mannerism that may be found elsewhere in Masaccio's work?

#### GENERAL QUESTIONS.

How does Masaccio represent perspective depth: by architecture? by conspicuous arrangement of similar objects and gradation of size? by atmosphere? Is he successful in comparison with earlier painters? with later painters?

In his landscapes are details more numerous? more conspicuous? more carefully executed than by other painters? In what does his success in this connection consist?

Is realism noticeable elsewhere than in the treatment of the human subject? Are his conceptions trivial or dignified? noble or base? beautiful or ugly? religious or otherwise? Whom does he most resemble among earlier or contemporary painters or sculptors? Why?

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## FRA FILIPPO LIPPI. 1406?-1469.

## OUTLINE FOR STUDY

Fra Filippo's temperament and his environment; can the moral standard of the times excuse his lack of moral integrity?

His early panel pictures—their charm and devotional character. Compare with Fra Angelico.

Frescos in the Cathedral at Prato.

Masaccio's influence on Fra Lippo.

Substitution of human sentiment for spiritual significance in his later works; his Madonna types.

His frescos in the Cathedral at Spoleto.

Introduction of the circular picture (tondo); quality of Fra Lippo's color; contemporary costume in his pictures; life-likeness of his children; fondness for flowers.

Fra Lippo's influence on art ideals. \*

## TOPICS FOR FURTHER RESEARCH.

Cosimo, the founder of the Medici despotism.

(Yriarte, Florence. Symonds, Sketches.)

Cause of popularity of the Madonna theme in art.

The technique of tempera and fresco.

## QUESTIONS ON SPECIAL PICTURES.

## No. 154—Annunciation.

Academy, Florence.

Tempera on wood; height of figures, 1 ft. 3 in. Upper figures on two shutters of an altarpiece; the lower figures are St. Anthony and John the Baptist.

## No. 155—Annunciation.

National Gallery, London.

Tempera on wood. This and 157, lunette-shaped panels, 4 ft. 11½ in. long, 2 ft. 2 in. high, were probably painted for the Medici, as they bear the family coat of arms, three feathers in a ring. They were formerly over doors in a room of the palace of the Medici (now known as the Riccardi Palace). These lunettes are among the finest examples of Fra Lippo's early work, miniature-like in their finish and in their clear, brilliant color, the beauty of the faces and the dainty details.

Why does the lily appear in both of these pictures? What other symbols are there? Examine the ornament on the hem of the robes. What signs of training in miniature painting? Compare with Masaccio; with Fra Angelico.

Do the garments indicate the lines of the forms within? Note the folds as they touch the ground in 154; are these mannerisms of Fra Lippo or an indication of certain movements of the figures? Cf. the Pisani, 380, 382 (corner figure), 389, 395; Ghiberti, 425; also 146, 150, 151.

Study the composition of 155. Is it compact or loose? Graceful or abrupt? Is every line drawn with reference to every other, i. e., did the artist see the lunette as a whole or as a collection of units?

Compare 155 and 120. What resemblances? What differences? Do Virgin and Angel show deep feeling? Does youthful charm or religious sentiment predominate?

**No. 157—Seven Saints.**

National Gallery, London.

John the Baptist sits between St. Francis and St. Dominic; at the left are SS. Cosmo and Lawrence; at the right, SS. Anthony and Peter Martyr. Companion piece to 155. See note.

Recall other groups of saints by painters of this and preceding epochs; how does this group differ from them? Are all interested in the same matter? What elements of beauty in the composition? Has the painter consciously sought beauty? Has he sacrificed to it the religious character of the picture? Cf. 153, 155. Which of the three is best adapted to its frame?

**No. 151—Madonna Adoring the Child.**

Kaiser Friedrich Museum, Berlin.

Tempera on wood. The monk in the background is St. Bernard.

This is the latest of that charming group of early Madonnas by Fra Lippo which are characterized by devout simplicity. He has treated the same subject in a similar manner on two other panels, one of which is in the Academy, Florence.

Did the artist strive to make this a natural landscape? What details are most, what least successful? What effect have the many vertical lines upon the sentiment of the picture?

Do the adult figures convey the idea of absorbed devotion? Are the children religious or lusty in appearance? What was required? To what can be attributed Fra Lippo's choice? Has any child of this

sort appeared in art before this time? Cf. 60, 114, 115, 465.

**No. 149—Coronation of the Virgin.**

Academy, Florence.

8 ft. 11½ in. by 5 ft. 6 in. The most important of Fra Lippo's easel pictures. Commissioned, 1434, for the high altar of Sant' Ambrogio, Florence, and finished seven years after. (Strutt, Fra Lippo's latest biographer, adopts this date; Läfenestre places the whole transaction six or seven years later). Fra Lippo himself, kneeling with folded hands, is in the right foreground. The scroll held by the angel in front of him bears the inscription, "Iste perfecit opus." Note that the halo gives place to wreaths of roses. "The work is conceived in a spirit of rejoicing materiality."

Where is this scene supposed to be laid? Identify the rank and function of the figures beside the Almighty; in the sides and foreground of the picture. Is the joy of the angels reflected in the earthly participants in the scene? Do they seem to consider this an important event? How many give their attention to the coronation? What would be the attitude of the participants in an earthly coronation? Explain the psychological detachment of the group in the central foreground.

Compare the angels with Fra Angelico's. What advance in beauty, in technical skill, in spiritual content?

**No. 150—Madonna with Saints and Angels.**

Louvre, Paris.

On wood, 7 ft. 11 in. by 7 ft.

Commissioned by a captain of Or San Michele for a chapel in Santo Spirito, about 1438. The predella is now in the Aca-

demy, Florence. Of all Fra Lippo's easel pictures this, although injured by time and repaints, "approaches most nearly the dignity of Masaccio."

What kind of homage would this Madonna inspire? Are the angels truly celestial beings, or just boys? Is the composition solemn or joyous, or does it lack imagination? Which dominates the picture, earnestness and nobility of feeling, or sensuous beauty?

Is the Mother's support of the Child sufficient? Is the group natural? attractive? Note the perfect perspective. Cf. 149. In which picture is there more air and spaciousness? more variety? Which displays greater skill in arrangement and texture of draperies? Which is the more mature work?

No. 146—St. John taking leave of his mother.

No. 148.—Salome: detail of feast of Herod.

No. 147—Obsequies of St. Stephen.

Cathedral, Prato.

Frescos; executed 1452-1467.

The little Duomo of Prato, begun in the 12th century, was completed by Giovanni Pisano in the 14th. On a corner of the façade, rebuilt in the 15th century, is the charming open-air pulpit, with relief sculptures by Donatello (see 442). Few if any stained glass windows in Italy compare in size and magnificence with that which fills the end of the choir and which was probably designed by Fra Lippo. His important series of frescos, commissioned by Provost Carlo de' Medici (natural son of Cosimo), cover the side walls of the choir in two tiers with lunettes above; the subjects of the right side are from the life of John the Baptist;

of the left, from the life of St. Stephen. Figures of the Evangelists, also indicating a notable artistic advance, are on the ceiling.

In 146 are all the group absorbed in the leave-taking? Are there any unnecessary accessories? Note resemblance to the largeness and simplicity of Masaccio's draperies. Has this work the quality of grandeur? Have any easel pictures by Fra Lippo that quality? Is the group well balanced? Are the figures natural, easy in pose, well drawn? Where else in Fra Lippo's pictures is there a figure similar to John's mother? Which is the best?

Compare 148 with Masolino, 130; Donatello, 436; A. Pisano, 395. Which is most like a real incident? Compared with Fra Lippo wherein do the others fall short? How far is Fra Lippo's Salome convincing, i. e., is she interested in what she is doing, is she doing it well, are the draperies suited to the occasion, do they fall in harmony with the movement, is the action correct? Is the dramatic quality exaggerated? Could this Salome so enchant a ruler as to make him forget honor and humanity? How does this entitle Fra Lippo to a position in advance of contemporary artists?

No. 147 is largely a collection of portraits of distinguished persons. The prominent figure in the group at the foot of the bier is said to be Carlo de' Medici.

How does 147 compare with 149 as a serious and dignified composition? Is it characterized by deep feeling or merely by decorum? What value in the composition have the sibyl-like figures seated beside the bier? What effect on the sentiment?



Does this composition prove Fra Lippo to have been superior in design? Cf. 130, 132, 140. Is it richer, more complex, more animated?

Is this a satisfactory representation of death? Cf. 408. Compare the architecture with 120, 130. Where does the light come from? How is a brilliant effect obtained? Are the figures agreeably proportioned to the architecture? Is this an advance on previous works by the artist?

**No. 152—Madonna and Child with two Angels.**

Uffizi, Florence.

On wood, 2 ft. 9 in. by 1 ft. 8 in.

**No. 156—Madonna, Child, and Angel.**

Innocenti, Florence.

152 is a masterpiece, painted 1457, during the period when Fra Lippo was engaged upon the Prato frescos. The peculiar Madonna type, so marked in these pictures and apparent in other female subjects, is believed to have been inspired by the nun Lucrezia Buti. 156 is usually considered a replica of 152 with modifications; but Steinmann, Botticelli's biographer, claims it for Botticelli and calls attention to the similar scheme of composition in this and the Chigi Madonna (illustrated in Botticelli's biographies).

Compare 152 with 155, 154, 153. What advance in drawing, pose, hands, drapery, and in general freedom and mastery? In massing light and shade? Note the harmonious interrelation of foreground and background lines and compare in this particular with 151. Compare Madonna with Salome, 148, as to type

and character of transparent draperies. Note the high vitality of the group; does it conflict with the religious intent of the picture?

Is 156 of deeper spirituality than 152? Which of the figures best bears out its traditional character? which least? What must have been the painter's relation to ecclesiastical tradition? What is implied by the direction of the angel's glance? Is it usual for Fra Lippo to give so much attention to graceful arrangement?

**No. 153—Madonna and Child.**

Pitti, Florence.

Tondo, diameter 4 ft., figures life size.

Fra Lippo was one of the first if not the very first painter to use the circular form of composition. This is possibly the finest of his easel pictures and one very important in the history of art because of the new spirit disclosed and its influence on later 15th century painters. Strutt says, "It is a masterly translation of the hieratic into the human." In the background are represented the Birth of the Virgin and Meeting of Joachim and Anna. The griffin on the side of the platform behind Madonna may be the coat of arms of the family for whom the picture was painted.

Is this Madonna an idealized woman or a portrait? Is her face spiritual or beautiful in a high sense? Is it piquant and attractive? Cf. 152, also the girl with two children in foreground of 149. Of what are the innovations in costume, headdress, etc., significant?

Interpret the object held by the Child. Does that account for the Mother's abstracted expression?

What reason for introducing the background incidents? Note the figure bearing a burden on her head:

does it look like a figure drawn from contemporary life? Was it original with Fra Lippo?

Are there any defects of perspective or converging lines? Where do these lines meet? Is this significant? Is the composition adapted to a round frame?

**No. 158—Madonna and Child.**

Poldi-Pezzoli, Milan.

School of Filippo Lippi and of later date than the master. The minuteness and distinctness of landscape details suggest Flemish influence.

Which of the three figures is most like a corresponding figure in Fra Lippo's work? Is his spirit in this work as a whole? His force and animation? How does it differ from his work?

Are the landscape and accessories—drapery, flowers, nimbus—carried to a higher degree of perfection than in any picture previously studied? Was the picture painted with painstaking care or with the freedom and boldness of a master?

**GENERAL QUESTIONS.**

How old was Fra Lippo when the frescos of the Brancacci Chapel were begun? Is his work an improvement over previous painters in drawing and modeling? In perspective? In expression of beauty?

What evidences of Masaccio's influence? What was Ghiberti doing during Filippo's first period, 1431-1441? Brunelleschi? Donatello? On what was Donatello working during Fra Lippo's second period,

1441-1452? What painters flourished in Florence at this time? (Consult dates in Catalogue of Reproductions.) Compared with these painters and sculptors, what were Filippo Lippi's innovations? How did he "herald the perfected work of the sixteenth century?"

What was the nature of his influence upon the art conception of Madonna? Did he emphasize her spirituality, her sympathy, her suffering, her greatness of character, or her physical beauty, her femininity?

What was the current theological conception of the Christ-child? Did Fra Lippo assist toward its realization or lead the way to its abandonment?

Was he skillful in narrative? Was he dramatic? Was he psychological, i. e., did he study individual character and suggest latent possibilities? Had he a sense of the real in connection with the human figure? Was his influence on art sane and healthy? Did he advance religious art to a higher plane? Apply the same questions to Fra Angelico, comparing carefully with Fra Lippo from point to point.

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## Lesson 14.

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### THE TECHNICIANS.

ANDREA DEL CASTAGNO (*Andrea degl' Impiccate*).  
1390-1457.

#### OUTLINE FOR STUDY.

Andrea an exponent of the aims of the scientific school; his vigorous draughtsmanship; indifference to beauty.

Paintings of illustrious persons and mythological characters for the Villa Pandolfini, now in Convent Sant' Apollonia, Florence; his Last Supper and other paintings in the Convent.

Equestrian portrait of Niccolò da Tolentino, in the Cathedral, Florence.

Andrea's pupils.

#### TOPICS FOR FURTHER RESEARCH.

A group of minor painters—Domenico Veneziano, Dello Delli, Alessio Baldovinetti, Francesco Pesellino.

Difficulties attending the adoption of a new medium in painting: early workers in oil. (Crowe and Cavalcaselle, *Painting in Italy*. II. 354-356; 372-381; old edition).

## QUESTIONS ON SPECIAL PICTURES.

## No. 136—Portrait of Farinata degli Uberti.

Convent Sant' Apollonia, Florence.

Frescos transferred to canvas; figure a little over life size.

One of a series of nine distinguished men, queens and sibyls painted in the niches of a hall of Villa Pandolfini at Legnaia, near Florence. Not actual portraits, as the subjects were not living in the artist's day.

Farinata degli Uberti, a renowned Ghibelline leader of the 13th century, was exiled from Florence but regained his civic rights after the bloody battle of Monte Aperto, in which the Guelphs were routed. So feared and hated were the Uberti family that during Farinata's exile their palace had been razed to the ground and penalties attached to rebuilding on that site (see the irregular ground plan of the present Palazzo Vecchio). Despite this injury, when the victorious Ghibellines proposed the destruction of Florence, Farinata alone dissented and so valiantly did he maintain his opposition that the city was saved. For this magnanimity he has been immortalized by Dante. (*Inferno*, Canto X).

Does the stiffness of the figure indicate ignorance of anatomy, or is its action correct, considering that it is encased in armor? Does it recall contemporaneous sculpture? Is there any satisfactory reason for the figure appearing high shouldered and short waisted? Has the artist so arranged the decorative elements at his disposal that the work has an ornamental character?

Does this leave the impression of a portrait, an ideal, or a symbolical figure? Which is more impressive—the face, the martial attitude, or details of costume? Is the man's historic character well expressed in the

picture? (Try to divine the character by study of the face, then verify it by reading his history.)

Is any face in Masolino's pictures as expressive as this? Do his subjects call for such intense characterization? Is the attitude more or less correct, more or less appropriate than is the case in Masolino's pictures? Contrast Andrea with Masolino in the particulars suggested by the general questions on the latter as far as this single work permits; with Ghiberti; with Giotto.

NOTE.—The point of all such comparisons is not merely to rank one artist above another, but to discern different ways in which artists may attain to excellence. Nothing so limits our enjoyment as to confine our attention to a single line of excellence. Giotto and Ghiberti are artists of the very highest rank, but they have scarcely one excellence in common. Rarely may two artists be compared with more profit, but if the effort be merely to decide which is the greater, the comparison is altogether futile.

### FRANCESCO PESELLINO. 1422-1457.

#### No. 165—*Miracle of St. Anthony.*

Academy, Florence.

On wood; figures about 7 inches in height.

One of three predella panels painted by Pesellino for an altarpiece by Fra Filippo Lippi. St. Anthony is speaking from a pulpit, while an attendant endeavors to find the heart in the dead body of an usurer. In an adjoining apartment the heart is discovered in a chest of silver. A predella is often slight and sketchy work; but this little composition is designed and painted with care and miniature-like finish.



Do the figures around the bier express, in faces and attitudes, appropriate feeling? Note the ease and individualism of the two seated mourners whose backs are turned toward us. Does the picture indicate that the painter possessed dramatic power? Cf. 147, 57. That he loved beauty? Cf. 152. That he had the decorative sense? Cf. 155. That he was able to meet the artistic requirements of his time? Is any canon of good taste observed here that is disregarded in 149?

Is the picture poetic or realistic? Is realism necessarily destitute of poetry? Why is not this picture more interesting?

#### No. 166—The Trinity.

National Gallery, London.

Tempera, on poplar wood in form of a cross. Figures nearly life size.

Ordered for Santa Trinità, Pistoja, shortly before the death of Pesellino, and probably finished by assistants. Note the combination of an actual and a mythical incident.

Is there a psychological reason for keeping the figure of Christ light and prominent and the Father with his angels dim and shadowy? What other artists of this period painted similar landscape? Why is it so subordinated?

Note the careful articulation of the knees, the drawing of the feet, the knowledge indicated by the modeling of the torso; the arrangement of drapery. Describe the advance made upon 165. Can any other pictures of this time (1452-1457) be found that show equal advance in scientific treatment and in beauty?

PAOLO UCCELLO (Paolo Doni). 1397?-1475.

OUTLINE FOR STUDY.

Uccello's devotion to the study of perspective.

His connection with Ghiberti.

Equestrian portrait of Hawkwood, Cathedral,  
Florence. Battle pieces.

Frescos in Cloister of Santa Maria Novella.

TOPICS FOR FURTHER RESEARCH.

Specialization in painting in the fifteenth century.

Loss and gain in art through the pursuit of scientific accuracy.

A man of war in the Early Renaissance (Hawkwood).

QUESTIONS ON SPECIAL PICTURES.

No. 137—Battle of Sant' Egidio.

National Gallery, London.

Tempera on wood, 6 ft. by 10 ft. 5 in.

One of a series of four battle pieces painted for the family of Bartolini, in Via Gualfonda, Florence. Of these one is in the Uffizi, one in the Louvre. Sant' Egidio is the best of the four panels, but was restored by Bugiardini in the 16th century. It represents, conjecturally, a battle fought, 1416, by Carlo Malatesta, Lord of Rimini, who appears in the foreground, with his young nephew Galeazzo (or Galeotto). This youth, who died in early life, was elder brother of the infamous Sigismondo Malatesta.

Is there any suggestion of the rush of onset? Of violent action? Do the visible faces express appropri-

ate feeling? Do the horses, the mountains suggest nature study or diagrams?

Why are the spears in the ground arranged in this fashion? Is the fallen warrior properly foreshortened? Is he otherwise plausibly represented?

Is the picture distinguished by a single marked excellence? What interested the painter above all else? What has he contributed to the art of painting?

### **No. 138—Portraits of Giotto and Uccello.**

Louvre, Paris.

From a series of life-size busts of distinguished artists painted by Uccello to perpetuate their memory: Giotto, embodiment of the principles of all art; Brunelleschi, representative of architecture; Donatello, of sculpture; Antonio Matti, of mathematics; Uccello himself, of perspective and animal painting.

Contrast naturalism and idealism: which is of most interest—the faint, shadowy interpretation of a man of mark, or the literal copy of an uninspired face? Why?

What is the general idea of Giotto's genius and from what is it formed? Does Uccello's ideal correspond to this general idea? Does his interpretation throw new light upon Giotto's character? Upon his own?

### **THE POLLAJUOLI.**

**ANTONIO** (*Antonio di Jacopo d' Antonio Benci*)  
1429–1498.

**PIERO** (*Piero di Jacopo d' Antonio Benci*)  
1443–1496.

#### **OUTLINE FOR STUDY.**

Varied artistic activities of the Pollajuoli. Their interest in the scientific side of art; Antonio's studies in dissection.

Piero's Virtues in the Mercatanzia, Florence.

Antonio's small panels in the Uffizi.

Works executed jointly by the brothers.

Their early recognition of the desirable qualities of oil painting.

NOTE.—The sculptures of the Pollajuoli and of Verocchio are considered in Section VIII.

#### TOPICS FOR FURTHER RESEARCH.

The Goldsmith Painters.

Niello work. (Enc. Brit.)

Importance of the contribution of the Technicians to the artistic development of the century.

#### QUESTIONS ON SPECIAL PICTURES.

##### No. 187—Hercules Overcoming the Hydra.

Uffizi, Florence.

One of three small panels by Antonio (figures about 4 inches in height) of scenes from Greek mythology. It has been surmised that they are copies of large pictures that have disappeared.

Is the story here illustrated of special interest now? Was it to the painter's contemporaries? Why did he choose it?

Examine the torso carefully. Is it modeled with understanding of a body in that position? Was Hercules of normal proportions according to the classical conception? Would such a conception find favor in the Renaissance? Why?



What is worn by Hercules? Why is it blown into tense curves? Does it assist in explaining the situation? Are the curves and the heads of the Hydra part of a decorative system?

Study the face of Hercules. Which seems the more powerful and determined—the man or the monster? Does it look like a contest between intelligence and brute force? What is the interpretation of the myth?

Is the landscape harmonious with the figures? How has the painter kept it flat and broad? Does anything in this or in 190 suggest familiarity with any other branch of art?

#### **No. 188—Portrait of Galeazzo Maria Sforza.**

Uffizi, Florence.

A much restored painting by Piero. Life size. The subject was son and successor of the famous general, Francesco Sforza, Duke of Milan, reigning 1466-1476.

#### **No. 190—Portrait of a Gentleman.**

Uffizi, Florence.

Attributed by some critics to Antonio, but now generally considered the work of Piero.

Compare the two portraits. Note the modeling of the faces, the relative carefulness or freedom of treatment, the expression of mental qualities; how much or how little feeling for pictorial effect is indicated by the way the figures are placed on the panels? by arrangement of details? by suggestion of atmosphere? Was the artist most interested in study of outward

appearance or of psychological traits? Is 188 strong or only proud? austere or tender? active or contemplative? Is the face perfect in drawing or drawn to one side? Is the reflected light on cheek or neck too strong? (Examine living faces in the same light.) Is the hand supple? Could the artist have painted truthfully and have made the dress less prominent?

Which is the more mature work? Which the more interesting? Why?

**No. 189—Prudence.**

Uffizi, Florence

One of a series of seven panels, figures life size, representing the Theological and Cardinal Virtues, painted for the Court of the Mercanzia, or Tribunal of Commerce, by the Pollajuoli brothers and Botticelli. The attribution of Prudence to Piero is not unquestioned.

Note the bold foreshortening, the expressive face, the variety of textures, the abundance of ornament, the realism of the drapery across the knees. Have the effects been carefully calculated or does the picture look like rapid, spontaneous work? Suppose the figure were to stand—would its proportions be correct? Cf. 187. Does it look like a symbolical character or a portrait? Does it forcibly suggest the idea contained in the title? Can that idea be pictorially represented without recourse to certain well-understood symbolical adjuncts? In this case what are these adjuncts and what their interpretation?

What was the real line of interest of the Pollajuoli and what the nature of their contribution to art? In what did they excel their predecessors?

**ANDREA VEROCCHIO.** (*Andrea di Michele di Francesco Cione*) 1435-1488.

OUTLINE FOR STUDY.

Verocchio's position in art history; his qualifications as painter.

The Baptism of Christ.

Works of questionable authorship that are sometimes attributed to Verocchio.

Influence of Verocchio on Botticelli; on Leonardo da Vinci; Perugino; Lorenzo di Credi.

Verocchio's landscape.

TOPIC FOR FURTHER RESEARCH.

Landscape in early Italian painting.

QUESTIONS ON SPECIAL PICTURES.

**No. 191—Baptism of Christ.**

**No. 192—Detail of 191.**

Academy, Florence.

Painted partly in tempera, partly in oil. Verocchio's earliest known work. Figures 4 ft. in height.

Executed for the religious community of Vallambrosa. On the scroll floating from the hand of the Baptist is the inscription *Ecce Agnus Dei*. The authorship of the angels is one of the most interesting questions in art criticism; the difference in style between the angels and the standing figures and landscape, also between the angels themselves, lends plausibility to the claim that Leonardo da Vinci, then a pupil of Verocchio, painted at least one of the kneeling figures. But the picture remained

many years in Verocchio's studio, so the figures may have been painted at different epochs and thus their difference explained. The farther angel has a true Verocchio face; but the type of the nearer angel, the superior grace, subtlety and suggestiveness of drawing, and the perfect artistic sense, point to an artist temperamentally different.

Compare with 62—figure by figure, landscape, water, drawing of the bodies, treatment of the hair, expression of faces, etc. Do the two principal figures of 191 suggest the historical character of each? As anatomical studies are they as correct and pleasing as 187? Is the action natural? If not, what would make it more so?

Study the landscape. Is rock structure satisfactorily represented? Are the phenomena of water understood? What is right and what wrong about the palm tree? What is the real difference between this landscape and Giotto's? Is this landscape peculiar to Verocchio? Cf. 151, 187. Is Verocchio more akin to Fra Lippo or the Pollajuoli? How does he surpass either?

#### GENERAL QUESTIONS ON THE TECHNICIANS.

Define linear perspective; aerial perspective; *chiar' oscuro*; foreshortening. What was the aim of the Technicians? Could interest in art have been sustained if art had not changed in a manner corresponding to the increase in learning and the changes in literary taste? Cf. 88, 111. Was there anything in technical study inimical to the devotional spirit? to the spirit of art? Cf. 140, 147 175, 187. Should we feel more



interested in Giotto if he had drawn and painted with more knowledge of form and the phenomena of nature? Cf. 61, 68, 130, 187. Did scientific studies introduce a different class of subjects? Who led the way to scientific draughtsmanship—the sculptors or painters?

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## Lesson 15

### WALL DECORATORS.

**BENOZZO GOZZOLI** (*Benozzo di Lese di Sandro*). 1420–1497.

“A very lovely and noble mind, though one of the second order.”

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#### OUTLINE FOR STUDY.

Benozzo's early training; his association with Fra Angelico in Rome and in the Cathedral at Orvieto; transmission of Fra Angelico's manner through Benozzo.

His frescos in the Medici Chapel, Riccardi Palace, Florence.

His recognition of the beauty and interest of landscape; fondness for rich architectural effects; his inventiveness.

Benozzo's work in Umbrian towns; homeliness of his style in the frescos of St. Augustine, San Gimignano.

Extensive wall paintings in the Campo Santo, Pisa; his skill in narrative.

Rarity of his panel pictures.

The measure of Benozzo's talent—his facility, unwearied productiveness, and enthusiasm; his limitations; modification of his native realism by Fra Angelico's idealism; his relation to Umbrian schools.

## TOPICS FOR FURTHER RESEARCH.

The story of the Riccardi Palace (Ross),  
Life of St. Augustine.

## QUESTIONS ON SPECIAL PICTURES.

No. 159—*Madonna, Child, and Saints.*

Vanucci Gallery, Perugia.

On wood; painted for a religious foundation in Perugia, in 1456, after the Montefalco frescos, while the influence of Fra Angelico was still paramount. This picture in its turn is believed to have exercised a strong influence on Umbrian painting.

Compare with work by Fra Angelico, particularly 115, 123, 125. What resemblances are noticeable? Has Benozzo advanced beyond his master in this work? Is he a better student of the human form, of drapery, of character, of sentiment?

How are the saints distinguished? Are there any advantages in this form of halo?

No. 160—No. 161—*Journey of the Magi: details.*No. 162—*Group of Angels: detail.*

Medici Chapel, Riccardi Palace, Florence.

Frescos; painted 1459 in commemoration of an important church council, convened in Florence, 1439, when the Patriarch of the Eastern Church and John Paleologus, Emperor of Constantinople, met Pope Eugenius IV of the Western Church.

The palace now called Riccardi was built by Cosimo de' Medici. The family chapel is a small apartment 25 by 20 feet, originally with one door and no windows. Benozzo's rich frescos, still

in admirable preservation, are not cut into separate sections (as was customary) but cover the walls in a continuous narrative. The subject, Journey of the Magi to Bethlehem, is conceived as an imposing contemporary pageant winding through a beautiful Tuscan landscape. The walls of the tribune represent the garden of Paradise, filled with angelic choirs kneeling or in joyous flight toward the center, where, over the altar, was a Nativity, the culminating point of the procession. The altar wall is now broken by a window and the altarpiece is gone; there is evidence that it was painted by Fra Lippo Lippi, and some authorities are confident that it was the lovely Madonna in Adoration, now in Berlin (No. 151).

In 160 the young Lorenzo de' Medici, crowned with roses, rides in the foreground; back of him are Cosimo and other members of the Medici family. In 161 the central figure is the Greek Emperor, John Paleologus.

What difficulties does an artist meet in treating his wall as a unit instead of cutting it into sections, as in 196? How successfully has Benozzo handled these difficulties? Which is the better principle of wall decoration?

Compare with 112. Are the pictures conceived in the same spirit or is one a more religious work? Which is the more able, the more advanced? Is the introduction of family portraits legitimate? What effect has it? Is the portrait character foremost or are the faces idealized? Why should the young Lorenzo occupy so prominent a position? Is the nationality of the Greek Emperor suggested? his royal degree?

In 160 what suggested the character of the landscape? Has it appeared in previous pictures? Are the trees possible? Are the animals well drawn? Is

the hunting scene an appropriate addition? Is Benozzo consistent in foreshortening and perspective? Where does he succeed? Where does he fail?

Why does he retain this form of halo in 162? Is there any reason for suggesting this kind of plumage? Is there any reminder that Fra Angelico was Benozzo's teacher? Was one more modern than the other? How do the angels compare with those by Botticelli? by Fra Filippo?

Is the picture truly devout or was the artist's purpose chiefly to make an ornamental arrangement?

One of the chief charms of these frescos is to be found in the color, which is still beautifully fresh and rich. The greens of the landscape predominate, against which the gay costumes and the jeweled trappings of the horses stand out, the details often picked out in gold.

#### **No. 163—Building the Tower of Babel.**

#### **No. 164—Angels: detail, Life of Abraham.**

Campo Santo, Pisa.

Frescos painted from 1469-1485.

The Campo Santo of Pisa is a celebrated burial ground, about 400 feet by 118, surrounded by a Gothic arcade which is closed in by a solid wall on the outer side. (See note under Nos. 98-102.) During the second half of the 14th century Tuscan painters covered three of these spacious walls (the interior face) with frescos; the work was then interrupted by Pisa's war with Florence. Seventy years later Benozzo resumed the decoration, completing it in sixteen years. His subjects cover Old Testament story from Noah to Solomon; like the frescos in the Riccardi Palace, these are treated as contemporaneous scenes and

contain numerous portraits of notable persons of the time. (For detailed description of the Campo Santo see Kugler, v. I. 109-117.)

In 163 is there any attempt to reproduce the architectural style of the time of the Tower of Babel? If the costumes, etc., were historically correct would this picture be more interesting or better fitted for the exposition of scripture? Why?

Interpret the attitudes and expressions; what part do these men take in building the Tower? Is the "Babel" of tongues suggested? How may the portraits be distinguished from ideal heads?

Compare the landscape with 160 (use a reading glass). Is there any improvement? Does it suggest modern treatment of landscape? Would Benozzo have been a great landscape painter had he lived when landscape was an interesting motive for its own sake?

Are the figures of 164 standing still or walking? What part do they play in the narrative? Cf. 422.

Do they show advance in artistic conception over 162? Are the draperies as expressive as those by Botticelli?

#### GENERAL QUESTIONS.

With what artists would Benozzo naturally be compared, i. e., who were his full contemporaries? Had he accomplished as much as they, or more? How does his treatment of landscape compare with theirs? What special qualifications did he possess as wall decorator?

Taking all in all was Benozzo a great artist? Was he serious or trivial? Are his works cold or heartfelt or commonplace? In what work did he show most originality and ability?

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**GHIRLANDAJO (Domenico di Tommaso Bigordi). 1449–1494.**

“The Heir of the Ages.”

OUTLINE FOR STUDY.

Ghirlandajo's apprenticeship; his grasp of the principles of art; attachment to the old medium of tempera.

His fresco in the Sistine Chapel, Rome.

His work in Florence—frescos in Sta. Trinità; in the Ognissanti; in the Palazzo Vecchio; in the choir of S. M. Novella.

Frescos in Sta. Fina, San Gemignano.

Other lines of artistic activity.

Ghirlandajo's characteristics as draughtsman; as colorist; in composition; the soundness of his artistic judgment; lack of inspiration; monumental size of his works.

Prominence of the portrait in Ghirlandajo's art; his lack of subtlety in portraiture.

Painters in his family: his brothers; his brother-in-law. Bastiano Mainardi; his son Ridolfo.

TOPICS FOR FURTHER RESEARCH.

Story of Santa Fina.

Pope Sixtus IV.

QUESTIONS ON SPECIAL PICTURES.

No. 202—*Calling of the Disciples*.

Sistine Chapel, Vatican, Rome.

Fresco: painted 1482 or 1483. For arrangement of frescos in the Sistine Chapel see note under Botticelli. Another painting by Ghirlandajo, near the door, has perished.



Cf. 170. What fundamental differences in the composition of these pictures? Which is more effective as a wall decoration? Why? In which are the details more beautiful, more carefully worked out? What means has Ghirlandajo used to secure a sense of distance?

Who are the two rows of men at the right? Compare with Botticelli, 172. In which series is there more variety, more vitality and sense of reality? Are they painted in the same spirit? What are the merits of this fresco?

**No. 195—Death of St. Francis.**

Sassetti Chapel, S. Trinità, Florence.

Santa Trinità, a church of the Vallombrosan monks, dates from the 12th century, but was rebuilt before the 15th. The Chapel of the Sassetti family, in the right transept, is frescoed with scenes from the life of St. Francis on the side walls, portraits of the donors on the altar wall and sibyls on the ceiling; it affords an example of complete unity of design. These frescos are among Ghirlandajo's finer works in technical qualities as well as in the spirit of their composition. High lights are touched with gold on the darker sides of the chapel. Painted 1485.

Does honest grief possess this group? Are there any indifferent persons? Compare with the same scene by Gióttto, 73. In which is St. Francis most constantly recalled? Which is the most touching representation? Cf. also 147.

Enumerate proofs of Ghirlandajo's skill in drawing and grouping, in attitudes, gestures, arrangement of drapery, in landscape, linear and aërial perspective? Is the picture commonplace? Are there instances of crudity?

**No. 205—Nativity.**

Academy, Florence.

Tempera on wood: 5 ft. 5½ in. by 5 ft. 5 in.: painted, 1485, for the altar of the Sassetti Chapel, where it is now replaced by a copy. The second shepherd, pointing to the Babe, is considered a portrait of Ghirlandajo.

What reminders of the enthusiasm for classic remains are in this picture? Are they skilfully and harmoniously used? What incidents of the infancy of Jesus are introduced?

At what is Joseph looking? Is Ghirlandajo successful as a painter of animals? Do they participate in the scene? Have the shepherds peasant faces? Are they absorbed in devotion? To what does the second shepherd direct attention? Does that add to the impressiveness of the scene? How does his mental attitude compare with the one at his left?

Do the Madonna and Child show a more perfect art than has appeared before?

**No. 196—Scenes from Life of John the Baptist.**

**No. 198—Sacrifice of Zacharias.**

**No. 199—Group of Heads.** Detail of 198.

**No. 200—Birth of John the Baptist.**

**No. 201—Portrait Heads.** Detail of 200.

**No. 197—Presentation of the Virgin.**

Choir, S. M. Novella, Florence.

Santa Maria Novella, the great Dominican Church of Florence, was begun 1279: the façade, designed by Alberti, was added

1470. In the 14th and 15th centuries nearly all the great painters of Tuscany contributed to its interior decoration. The choir, originally the chapel of the Ricci family, had been painted by Orcagna; in 1485, as these frescos had become seriously defaced, the Ricci accepted the offer of Giovanni Tornabuoni to bear the expense of repainting, and the commission was given to Ghirlandajo. The side walls, window wall, and ceiling are covered with a consistent scheme of decoration. On the left wall, scenes from the life of the Virgin; on the right, the life of John the Baptist (see 196: in both series the story begins with the lower tier). Above the window a Coronation, and at the sides figures of the donor and his wife. Ghirlandajo employed assistants but reserved the two lower courses of scenes for himself, including 198 and 200; in 197 are traces of an assistant's hand. 198 contains portraits of distinguished Florentines, among whom the Tornabuoni family are naturally prominent. The detail, 201, is believed to represent Giovanna degli Albizzi, the bride of young Lorenzo Tornabuoni, and the subject of one of Botticelli's frescos from the Villa Lemmi (185).

Ghirlandajo, facile and prolific frescante, carried farther, perhaps, than any other artist of his period the prevailing tendency toward subjects that reflected the magnificence of important social functions. Such themes as the Marriage of the Virgin, Adoration of the Magi, Presentation in the Temple, the obsequies of Holy Personages, and numerous others that will readily occur to the mind, afforded opportunity for illustration of contemporary customs and costumes

Study 196. Taken as a whole, is this such an arrangement of incidents, distribution of light and dark, solidity and transparency as constantly interests the mind and refreshes the eye? Compare the Arena Chapel, the Spanish Chapel and the Medici Chapel.

Cf. 197, 58, 79. What great advance has Ghirlandajo made? Is architecture correctly represented? Are the figures rightly proportioned to it? Is the

action always appropriate and impressive? Explain the different character of the draperies, e. g., of St. Anne and of the woman at the extreme left. Is the Virgin the center of attention? What is her mental attitude? Does she inspire the same feeling of tenderness as Giotto's little maid?

Why is the nude figure introduced? How can the excellent drawing of this man be reconciled with the two small figures in the center of the foreground?

Is the general sentiment of the composition impressive, stately, inspired? How does it compare with 58 in this respect? in consistency and sincerity? as a wall decoration?

Study 198. Where did this scene take place? Has the artist attempted to represent it historically as to building or spectators? What advantage has this method? Has Ghirlandajo carried it to an extreme? Cf. 414. Are the figures in the proper planes, i. e., at correct relative distances from the spectator? Characterize the faces of the group given in 199. Why are they present at this scene? Cf. 176. Which faces have most character, most distinction? Which artist has given the details of the face with most painstaking exactness? Which best conveys the sense of personality, of individuality? In which does good portraiture consist?

Who are the persons represented in 200, 201? How are they connected? Where is the center of interest? Has artistic propriety been exercised in this? Might the picture have been more perfectly harmonized? How? Where has the figure on the right been

seen before? Why is it introduced? Is the portrait head more carefully characterized than those of 199?

Are these scenes carefully and harmoniously composed? Have they dignity and stately beauty? Are they agreeably varied?

#### No. 203—Last Supper.

Small Refectory, S. Marco, Florence.

Fresco: figures life size. Repetition of the larger fresco in the Refectory of the Ognissanti.

On what part of the narrative is this picture based? Who is the figure on the near side of the table? How designated? Is the interest of the picture well centered? Is there an attempt at division into subordinate groups? How much individuality in the different faces and attitudes? Is this a successful representation of a moment of deep feeling?

Is the architectural space pleasantly filled? Does the addition of such details as birds, vases, the cat, etc., make the scene more vivid and actual? Does it disturb solemnity and impressiveness?

#### No. 204—The Visitation.

Louvre, Paris.

Tempera on wood: figures life size. Commissioned, 1491, by Lorenzo Tornabuoni for his chapel in the Church of Cestello (now Santa Maria Maddalena de' Pazzi), Florence. It was begun by Ghirlandajo but finished by Davide and Benedetto, his brothers.

Where can evidence of the goldsmith's training be seen? Does the exquisite finish of the picture

engage the attention to the exclusion of higher considerations? Has the painter worked as an artist or an artisan?

Cf. 467. Is the central group equal in sentiment and sincerity to the Della Robbia group? What do the attendant figures add to the scene? Has Ghirlandajo chosen a beautiful Madonna type? Cf. 205.

**No. 206—Old Man and Child.**

Louvre, Paris.

Wood: figures life size; probably an early work. The man wears the ancient dress of Florentine magistrates.

What relation and what sentiment exist between these two? How does the disfigurement of the man's face affect the impression produced by the picture? May it serve as a foil for the delicacy of the child's features? Would one care more for the picture if the disfigurement were absent? Has any earlier picture shown hair treated as intelligently?

What effect has the window on the picture? Characterize Ghirlandajo's painting of landscape. Cf. 204. How does he convey the sense of space and distance? Is the space filled with air? How can this be determined? How does it differ from the landscape of modern artists?

**GENERAL QUESTIONS.**

Are Ghirlandajo's paintings characterized by loftiness of character, sincerity, and devoutness, or only by

taste and propriety? Are they emotional or essentially commonplace? Among these pictures are there any in which alteration in any particular could not be desired?

Compare Ghirlandajo's attitude toward his work with Botticelli's. Which had the more ability? the more imagination? Which was the most interested in art for art's sake? Which made it the chief business of his life and which the secondary? Which evolved the painter's instinct and which the draughtsman's? Which was more stimulating to devotional feeling in the spectator? Are there any qualities in Ghirlandajo's work as admirable as Botticelli's grace of line?

Note the rhythm of Ghirlandajo's composition; how he opposes vertical with horizontal lines; the pleasing relations that figures and architecture bear to each other; the variety of his designs contrasted with their harmony and quietness, their conservatism and propriety.

Is the idea of the pageant always present in Ghirlandajo's pictures? Is this art in the best sense? Did he understand the essential in landscape better than Masaccio? What *is* the essential? Define realism in landscape. Can a landscape be both poetic and realistic?

How do Ghirlandajo and Benozzo resemble each other? What is the kind and what the measure of their success as compared with Giotto, Fra Angelico, Masaccio, Filippino Lippi?

Were they teachers in the truest sense? Could succeeding painters accomplish more and better work

because these two had shown them the way? Did they continue painters, content and absorbed in painting pure and simple, to the end? Did Botticelli? Filippino Lippi?

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## COSIMO ROSSELLI. 1439-1507.

## OUTLINE FOR STUDY.

Rosselli's relation to realism; influence of Ghirlandajo and Benozzo Gozzoli.

His frescos in the Sistine Chapel, Rome; confusion between the works of Cosimo and his pupil, Piero di Cosimo; frescos in the Annunziata, and in S. Ambrogio, Florence.

Rosselli's prominence as a teacher.

## PIERO DI COSIMO (Piero di Lorenzo). 1462-1521.

Piero's peculiar character and artistic originality; a representative of fifteenth century rather than sixteenth century aims; his companions in Rosselli's bottega.

His work in the Sistine Chapel.

Piero's interest in religious "Masques"; fanciful treatment of mythological subjects; his landscape and *genre*; brilliant effects obtained by him in tempera.

Characterization of Piero in George Eliot's *Romola*. His pupils.

## TOPIC FOR FURTHER RESEARCH.

A Mystery Play. (Brown.)

## QUESTIONS ON SPECIAL PICTURES.

COSIMO ROSSELLI.

No. 193—*Madonna, Child and Saints.*

Uffizi, Florence.

On wood; figures life size. Painted, 1505, for the old Church of Cestello, now Santa Maria Maddalena de' Pazzi. St. James stands on the left, St. Peter on the right.

Study Madonna's face. Can another be recalled of the same type? Does it suggest Greek sculpture? Is it a portrait or an ideal type? How does her costume differ from customary dress?

What sentiment is expressed in her face? in her gesture? Why does the little St. John raise both hands? Are the children successfully represented? Do the saints conform to traditional types? What part do they play in the picture?

What are the angels bringing? Is this traditional? What is attached to the soles of their feet? Why is this? Cf. Botticelli's angels, 186. Does this successfully fill the requirements of an altarpiece?

No. 194—*Incidents in the Life of Moses.*

Sistine Chapel, Vatican, Rome.

Fresco: painted 1481-1485.

What incidents are depicted? Is it difficult to distinguish them? Are the figures so grouped as to form a pleasing general effect? How successful is the composition as a wall decoration? Cf. 170, 202.

Explain the action of the men in the foreground at the left. What are the people in the right foreground doing? Have any been introduced merely for the sake of portraiture?

Is this a worthy representation of the Almighty? Why the resemblance to Moses? Cf. 171, 172.

Is the picture reminiscent of Benozzo in draperies, movements, drawing of extremities? Is landscape more successfully treated than by him?

### PIERO DI COSIMO.

#### No. 220—Detail of Passage of the Red Sea.

Sistine Chapel, Vatican, Rome.

This Fresco (formerly attributed to Cosimo Rosselli) commemorates the overwhelming victory of Roberto Malatesta over the Pope's powerful enemy, the Duke of Calabria. The central figure is Malatesta himself. Painted 1481-1485.

How many of these faces seem to be portraits? Is an original ideal type introduced? Compare Botticelli, Piero della Francesca. Is the central figure well drawn, well posed? Does it bear a psychic correspondence to the historic character?

Is there a sense of vitality, motion? Cf. 194. Is this detail stiff, conventional, archaic, or is it a proof of the artist's ability, spontaneity, and force?

#### No. 221—Nativity.

Kaiser Friedrich Museum, Berlin.

4 ft. 9 in. by 4 ft. 5 in.

Are the affection and devotion of Madonna unusual? Are they genuine? Does she excel in these or other respects?

Identify the attendant figures. From what station in life are they taken? Cf. 205. Is a new element introduced?

Does the landscape follow traditional lines? Are the animals successfully represented? Are the hands refined in outline and modeling? What indications of the artist's originality? In what was he chiefly interested? Does the picture leave anything to be desired?

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## Lessons 16 and 17.

### LATER MASTERS.

SANDRO BOTTICELLI (Alessandro di Mariano Filipepi).  
1447-1510.

#### OUTLINE FOR STUDY.

The interesting personality of Botticelli—his profound seriousness and reflectiveness, poetic fancy, marked individuality.

His early training and its influence upon later work; is an artist's characteristic color quality dependent upon his use of tempera or oil? Concentration of Botticelli's interest upon design—flexibility of his forms, expressiveness of line, psychological content; the peculiar qualities of his composition; distinction of his portraits.

Botticelli's relations with the Medici; introduction of contemporary portraits into religious pictures; source of his angel types; his attitude toward the religious movement of the time.

The profound significance of Botticelli's Madonnas; early groups suggesting influence of Fra Lippo Lippi and Verocchio; later Holy Families inspired by Savonarola's preaching.

Botticelli's frescos in the Sistine Chapel; his limitations as a wall decorator; frescos from the Villa Lemmi.

His sympathy with the classicism of his period;  
mingling of Pagan and Christian in mythological and allegorical paintings.

Illustrations of Dante's *Divine Comedy*.

Botticelli's unique position as artist; his subjectivity; sensitiveness to spiritual beauty; charm and subtlety of his drawing; his appeal to the imagination.

#### TOPICS FOR FURTHER RESEARCH.

Lorenzo the Magnificent and his Court.

The Conspiracy of the Pazzi.

Poets and philosophers in Botticelli's time—

Ficino, Poliziano, Pico della Mirandola, the learned Filelfo.

Classic themes in Christian art and letters.

An Italian Court Beauty—Simonetta Vespucci.

Lamp, v. 28 (1904), April.

NOTE.—About eighty well-authenticated paintings by Botticelli are known; during his long and industrious life he must have executed many more, some of which may be expected to emerge, from time to time, from the obscurity of gallery storerooms or from erroneous attributions.

It is Botticelli's chief distinction that he founded the æsthetic school of painting; yet he reflected every intellectual movement of the fifteenth century. He profited by the innovations of Fra Filippo Lippi, by the scientific investigations of Verocchio and the Pollajuoli; like his friend Leonardo da Vinci, he was an analyst of subtle expression. He "recast the popular traditions of the Middle Ages in his early Madonnas," yet was interested in the theological discussions of the cloister scholars of his own

day. That he came under the influence of the humanistic spirit, which was so prominent a factor in Florentine life and thought under the Medici, is seen in his allegorical pictures. From this influence he was swept away by Savonarola's forceful preaching and become a Piagnone, expressing himself in devotional paintings of profound mournfulness and significance. The last of his career was devoted to the study and illustration of Dante. "He was the chief exponent of the double mind of the Renaissance—divided between Christian and Hellenic ideals."

#### QUESTIONS ON SPECIAL PICTURES.

No. 175.—Adoration of the Magi.

No. 176—Detail of 175.

Uffizi, Florence.

On wood; 4 ft. 6 in. by 3 ft. 8 in.

This picture, which made Botticelli's reputation, possesses those merits which uniformly mark the early works of a successful artist, viz., purity of color, painstaking study of drawing and composition, beautiful types, conscientious imitation of the living model, freedom from the mannerisms of later work. In the excellence of its individual heads this picture is unrivaled in its century.

It is a Medici family group, ostensibly paying homage to the infant Savior. A few of the portraits are unmistakable, others are merely conjectural. Cosimo, Pater Patriæ, kneels before Madonna, holding the foot of the Child in a piece of linen. Nearer the foreground, also kneeling, are his sons, Piero on the left (cf. Mino da Fiesole's portrait bust, 479) and Giovanni. The dark figure standing between them is thought to resemble Giuliano, son of Piero, who perished in the Pazzi conspiracy (this youth was brother of Lorenzo and father of Pope Clement VII). In the left foreground stands Lorenzo, clasping the hilt of his sword. At the extreme right is Botticelli himself, wrapped in a heavy mantle.

The picture was painted for the altar of the chapel of Giovanni Lami, a Florentine merchant, in Santa Maria Novella. Owing to a change in the ownership of the altar the picture was removed about 1570, to the Arazzola Palace, after which it was lost sight of for two centuries. Probably it passed into the Grand Ducal collection because of the portraits of the Medici. In 1796 it was transferred from the Villa Poggio Imperiale to the Uffizi, where it hung under the name of Ghirlandajo and "was admired as a stupendous work of that master." Subsequently a director of the Museum, Carlo Pini, discovered and proved its real authorship.

Note the placing of the Holy Family in the background, diminished in size according to the rules of perspective. Has the artist used any artifice to direct attention to them and thus counteract their inconspicuous size and position? Is the grouping compact or loose? varied or monotonous? for what purpose is the wall introduced? Is it properly subordinated?

Are the worshipers made unduly important? Might the artist thus emphasize the greatness of the honor paid to the Holy Infant? or indicate their religious zeal? Is it a sincerely devotional picture? In that respect how does it compare with other religious works by Botticelli? Are the worshipers repetitions of a few types or are they individual studies?

No. 177—*Madonna of the Magnificat.*  
Uffizi, Florence.

No. 179—*Madonna and Child.*  
Poldi Pezzoli, Milan.

Both painted on wood. 177 a tondo, diameter 3 ft. 8 in. Botticelli frequently used the circular form, which, with the ex-



ception of Fra Filippo Lippi's notable Pittitondo, 153, was scarcely known in previous painting, although employed in decorative bas-reliefs in sculpture. Symonds compares this composition to an open rose in its concentric curves. The color is clear and soft.

The artist's goldsmith training is shown by the delicate ornamental detail, the use of gold in ornaments and high lights, as well as by the crowded composition (note, in 179, cushion, book, bowl, etc.).

In the Madonna of the Magnificat Botticelli has evolved an ideal of his own, wholly absorbed in meditation, free from resemblance to the Fra Lippo or Verocchio types. The Medici children are believed to have served as models for the lovely, pathetic angels, a type introduced by Botticelli. The name is derived from the psalm inscribed in the book, beginning, "My soul doth magnify the Lord."

What sentiment is expressed by Madonna in 177? Is the Child true to theological ideals? to child nature? Compare with Fra Lippo. Is Madonna true to religious ideals? Is there any incompatibility between the theological and religious ideal? Are the angels most notable for spiritual or material beauty? Cf. 186. Cf. also Fra Lippo and Fra Angelico.

Study the lines of the composition: where is the eye continually led? Could the composition be equally well placed in a square frame? Cf. 153.

In 179 what points recall the Magnificat? Compare the two as regards expression and type of face (note that the smooth oval outline of Madonna is rarely seen in Botticelli's pictures), suggestiveness of attitude, charm of landscape, ornamental detail. Which picture seems a prelude to the other? Which is richer in meaning?

**No. 186—Angels: detail of Coronation of the Virgin.**

Academy Florence.

On wood: figures life size. Ordered by the Guild of Silk Weavers for San Marco, Florence. Madonna, seated in the heavens, receives the crown from God the Father; dancing angels surround them, scattering roses. Below, in a landscape, stand SS. John the Baptist, Augustine, and Jerome with their emblems, and St. Eloy (Eligius) as Bishop. This detail is presented because of the highly characteristic types, attitudes and manner of the angels: for this lively action carried to extravagant excess see Filippino Lippi, 219. While it is considered an early work, the fluttering, gathering, and knotting of the drapery are in the same peculiar style as the allegorical pictures of Botticelli's later or Humanistic period. Cf. 167, 168, 173.

**No. 178—Madonna with Angels.**

Borghese, Rome.

**No. 180—Madonna with Angels bearing Lilies.**

Kaiser Friedrich Museum, Berlin.

**No. 181—Madonna, Child, and St. John.**

Louvre, Paris.

**No. 182—Madonna, Child, and Angels.**

National Gallery, London.

The attribution of these Madonna groups to Botticelli is questioned. Interesting and pleasing as they are in some respects not one of them realizes the complete charm of which Botticelli was capable. They embody in greater or less degree the brooding, prophetic spirit of his later work, and if not his own were probably done by pupils or imitators under his supervision or inspiration.

All are painted in tempera on wood. The three tondi, 178, 180, 182, are respectively 5 ft. 8 in., 4 ft. 6 in., 3 ft. 8½ in. diameter. 181 measures 3 ft. 1 in. by 2 ft. 3 in.

In the tondi note the disproportionately large size of the Infant. Compare facial types, drawing of the hands, grace of movement, with pictures of assured authenticity.

Compare 178, 180, 182 with 177. Is the same sentiment expressed by Madonna? by the angels? Analyze this sentiment. Is it joyous or melancholy? Cf. 186. Is it profound or childlike? Does it suggest maternal or religious feeling? Which of the three is spiritually most suggestive?

Which composition is best suited to a round frame? Can figures be posed with reference to the shape of a frame without detriment to their naturalness? Cf. 177. (Remember this question in later study.) Which of the three seems most crude? Which most mature? Why?

To which of the others does Madonna in 181 bear closest resemblance? Cf. also 177, 179. Is this child like the rest? Cf. 186. Is there the same ornamental detail as in 177. Is this landscape found elsewhere in Botticelli's work? Is its like found in the work of any other artist? What constitutes the charm of this background?

#### No. 183—Judith with Head of Holofernes.

Uffizi, Florence.

On wood: 10 in. by 8 in.

This small panel, like A. Pollajuolo's *Hercules* and Pesellino's *Miracle of St. Francis*, is important for the perfection of its drawing and expression, despite its insignificant size.

Judith is coming from the Assyrian camp across the mountains to Bethulia, in the cool dawn, bearing in her left hand the olive branch, emblem of peace. Judith's face is the Verocchio type, but it is thought the panel was painted in the Pollajuolo bottega. Though an early work it is a masterpiece.

Is this an adequate conception of Judith? Cf. 314. What is the character of her walk—heavy? springy? gliding? deliberate or indicative of swift flight? Does it suggest relief? elation? loftiness of purpose?

Is the drapery like any in previous painting? Of what is it expressive? To what does it owe its decorative character?

NOTE.—The student should begin by this time to formulate some general ideas with regard to drapery. Nothing except the human face has such power of expression. Almost never is it represented in prosaic realism, but its different forms are made to suggest every changing mood of mind and nature. In each case it should be asked how far the drapery is unnatural and what is intended by the departure from nature. Few draperies are less natural and more expressive than those of Botticelli, but what do they express? Keep the question in mind.

### No. 167—Birth of Venus.

Uffizi, Florence.

Tempera on canvas; figures life size.

This and 168, Allegory of Spring, were painted for the Medici family during the brilliant period preceding the murder of Giuliano in the Pazzi conspiracy. Its freedom of style and less minute finish indicate that it was painted after considerable practice in fresco and possibly subsequent to the frescos in the Sistine Chapel.

The design may have been suggested by Politian's poem, "La Giostra," but it follows closely the Homeric myth—Venus Anadyomene wafted to land by Zephyrus and received by the Hours. Color is pale and cool—"probably always that of a sunless dawn."

What is the difference between myth and allegory? Which is this? Which is 184, 187, 94? Was there any illustration of pagan mythology before this generation of painters? What was the attitude of the public toward classical subjects at this time?

What is the significance of the robe borne to Venus by the figure that meets her? Of the roses? Is this a true Venus or a Christian saint? Note attitude, modesty, type of countenance, the solicitude of the attendant. Is this the spirit of Greek art? Did Botticelli intentionally depart from that spirit? What significance in this representation?

Analyze the charm of Venus. Is it due to beauty of face, pose, graceful outline, right modeling, realism? Are the drapery, hair, motion realistic? the trees, the water?

What is the character of the dominant lines, angular or curving, lifeless or vital, realistic or decorative? Does this picture suggest any modern painters?

### No. 168—*Allegory of Spring.*

Academy, Florence.

On wood: figures life size.

Executed during Botticelli's middle period, like 167, 169, 173 when he painted draperies caught up in voluminous bunches with little regard for the conventions of wearing apparel; suggesting want of anatomical knowledge, although that was far from

being the case. Note that in the same period he painted the Sistine frescos in which the draperies are far more simple and seemly: as if, in treating subjects of fantasy, he gave free rein to his fancy in all particulars.

There are several interpretations of this composition; one based upon a suggestion from Politian's "Rusticus," another from his "La Giostra"; still another from verses in Lorenzo de' Medici's "Selve." The interpretation subjoined accounts consistently for all the figures in the picture: The Three Graces dance in a ring before Venus, while Mercury waves away the clouds before them with his wand. The goddess of Spring, clad in a flowered robe, scatters blossoms in the path of Venus. Beside her, Flora flees from the advances of Zephyr and, in agreement with the description of Ovid, flowers spring from her mouth at the touch of the god.

Venus is supposed to be a lady who was a favorite in the Medicean circle, Simonetta, the lovely Genoese wife of Marco Vespucci, an intimate friend of the Medici.

Is a definite intellectual meaning for each figure necessary in order to get pleasure from it? What indication that this quiet central figure is the subject of the composition? Does the little figure above explain her? Is the group at the right intelligible without explanation? What significance in the flowered robe, the blithe step, the pursed cheeks? Cf. 167.

Do any of the faces look like portraits? Compare, point by point, with 175. Is there anything incongruous here?

Is the picture well balanced? Why does the central part of the background differ from the rest? Is the central figure well drawn? gracefully draped? Is she beautiful despite defects? Is the group at the right commonplace or does it possess a pronounced character in harmony with the general theme? Study the group

at the left. Are the lines graceful? Do they suggest any meaning? Do the draperies resemble clothing?

Would the picture be more pleasing, more harmonious, if the figures were natural in attitude and line, and sensibly clothed? If the intellectual meaning were lost altogether, how much would the picture lose? What is it in "The Raven" or "The Ancient Mariner" that makes them enjoyable? Would it be an advantage to have them explained in plain, sensible phrase?

**No. 169—Pallas and the Centaur.**

Royal Palace, Florence.

Tempera on canvas: figure life size.

Painted in commemoration of Lorenzo de Medici's safe return from that perilous enterprise, the visit made for state reasons to his enemy, the King of Naples. The victory of Pallas Athena, goddess of civilization, over the Centaur, emblem of lawlessness and barbarism, is symbolical of the blessings of "peace and civil government enjoyed by Florence under her Medicean rulers." This same idea, that the lightest touch of Pallas subdues the powers of lawlessness, is illustrated in one of the late Greek reliefs on the Altar of Pergamon, Series A, 266. The laurel that adorns the robe of Pallas is interpreted as an allusion to Lorenzo's name; while other Medicean emblems are introduced.

The picture was in possession of the Medici family until near the end of the eighteenth century when, with most of the Grand Ducal collection, it was placed in the Pitti Galleries. In 1854, because of alterations in the palace for the marriage of Archduke Ferdinand of Lorraine, it was removed to a store room and forgotten until accidentally discovered, 1895, by an English connoisseur.

Is there any point in the way in which Pallas controls the Centaur? Why is the weighty battle-axe

introduced? How does the figure of Pallas compare with Judith, in 183? Is the nude better here than in 168? the draped figure? What Medicean symbols appear in both of these pictures?

Is the importance of the picture in its meaning or its beauty? Have the various symbols and adjuncts any other than an intellectual value? Is the picture wholly serious or was a sense of humor present in the artist's mind? Compare with the Greek conception of Athena (Series A, 51, 95, 102); with the Venus of 167. What have the two in common? How nearly do they approach the Greek spirit?

### No. 173—Calumny.

Uffizi, Florence.

On wood, 2 ft. by 3 ft. Given by Botticelli to his friend, Antonio Segni.

Painted after the lost picture of the Greek painter Apelles from the description in Lucian's "Opusculi." According to Alberti's Italian translation, "There was a man with very long ears, close to whom stood two women, Ignorance and Suspicion. Before him appears another woman, Calumny, whose face is very beautiful but exceptionally intriguing; in one hand she holds a flaming torch, with the other she drags forward the youth, Innocence, by his hair, whose clasped hands are raised in supplication. She is guided by a man of cruel and repulsive aspect, whose name is Envy. Calumny is accompanied by two serving maids, Hypocrisy and Deceit, who deck her with ornaments. At a little distance stands Remorse, clad in dark sordid raiment and convulsed with despair. Near her appears Truth, modest and beautiful, appealing to Heaven."

The picture may have been painted in allusion to some contemporary event—perhaps to Savonarola's unjust condemnation.



In the architectural reliefs may be seen both scriptural and mythological subjects. Statues in the niches represent persons from scripture and church legend.

Compare with other paintings by Botticelli as to beauty, perfection of execution, stylistic qualities; to what period does it belong?

Are there any errors in perspective,—do all the receding lines meet in one point? Cf. 153. Are the draperies natural, or skilfully unnatural and expressive, i. e., are they artistic? Is the picture well balanced? well grouped? Is it monotonously symmetrical? What is the effect of the statuesque adjuncts? of the wide expanse of water in the background? Could light and dark masses have been more effectively arranged?

Do the faces accord with the characters represented? Is this a close imitation of the spirit of classic art? (Apelles flourished late 4th century, B. C.) Is the fundamental principle of allegory a sound principle for painting?

Does the picture attract because of its beauty or its literary interest? How does it compare with 168 in this respect?

**No. 184—Allegory: Lorenzo Tornabuoni presented by Dialectic to Philosophy at whose feet sit the other Liberal Arts.**

**No. 185—Allegory: Giovanna degli Albizzi receives gifts from the four Cardinal Virtues.**

Louvre, Paris.

Frescos transferred to canvas: respectively, 8 ft. 9 in. by 7 ft. 6 in. and 9 ft. 2 in. by 7 ft. 6 in. From the Villa Lemmi,

near Fiesole (environs of Florence) and executed by order of Giovanni Tornabuoni, in commemoration of the marriage of his son Lorenzo to Giovanna degli Albizzi. The villa is now a farmhouse, and the paintings, concealed under whitewash, were discovered in 1873 in a damaged condition. 184 possesses a melancholy interest because Lorenzo Tornabuoni, a brilliant, gentle, and honorable man, of one of the most important families of Florence, was executed for treason during one of the factional struggles so common in Florentine history.

Giovanna also appears as the foremost guest in *Birth of John the Baptist*, painted by Ghirlandajo in the choir of Santa Maria Novella—a series also executed for Giovanni Tornabuoni. See 200, 201.

Symbols of the Liberal Arts: Geometry—rule; Astronomy—globe; Music—small organ; Arithmetic—table of figures; Grammar—scorpion and switch; Rhetoric—half unfurled scroll.

Compare with the Allegories previously studied; note the different temper in which these are painted, their homely gravity, the quiet and ordinary character of the draperies, absence of the fantastic. Are these rich in invention, in development of individual character? What is suggestive of the Arts and Sciences? Are there grace, beauty, suppleness? Is the grouping masterly?

Are Lorenzo and Giovanna differentiated from the imaginary personages? Are there unmistakable Botticelli faces? What high qualities do the pictures possess common to other works by Botticelli?

### The Frescos of the Sistine Chapel.

The Sistine Chapel occupies the second floor of one of the Vatican buildings which was erected by Pope Sixtus IV; the

lower floor contained the Vatican Library, also founded by Sixtus. The Chapel is a lofty rectangular apartment, 132 feet long by 45 feet wide and 68 feet high; six round-arched windows set high on either side meet the barrel-vaulted ceiling. Between the windows, in simulated niches, are painted the figures of twenty-eight martyred popes; below the window-line, like a frieze, runs the series of frescos from the life of Moses and the life of Christ, painted by late fifteenth century artists. Below these, again, hung the Tapestries, designed by Raphael. The vaulted ceiling was covered by Michelangelo's wonderful frescos.

Sixtus IV commissioned the frescos on the walls, employing representative Florentine and Umbrian painters of the day—1481-1483: Botticelli, Ghirlandajo, Cosimo Rosselli, and his pupil Piero di Cosimo; Perugino, Pinturicchio, Signorelli (questioned). Ostensibly the subjects were scenes from the Old and New Testament—type and antitype; but, in accordance with a custom of the times, they were also commemorative of important occasions in the life of the donor and were rich in subtle allusions to contemporary events and in allegorical meaning, well understood when they were painted. The decorative scheme started on the east or altar wall: as the Chapel was dedicated to Santa Maria dell' Assunta, the central picture, over the altar, was the Assumption of the Virgin; on one side was the Finding of Moses; on the other the corresponding New Testament subject, Birth of Christ.

Pope Sixtus lived to see the paintings finished on the side and end walls. Twenty years after his death the work of decoration was resumed by his nephew, Pope Julius II, who commissioned the ceiling frescos of Michelangelo. Six years later Pope Leo X ordered the Tapestries, designed by Raphael, which draped the unpainted portions of the walls on ceremonial occasions. Thirty years after the completion of the ceiling, Pope Paul III gave the order for Michelangelo's Last Judgment on the altar wall, which involved the destruction of the original frescos by Perugino.

**No. 170—The Leper's Sacrifice.****No. 171—Detail from Life of Moses.****No. 172—Detail from Punishment of Korah.**

Sistine Chapel, Vatican, Rome.

170. Also called *Temptation in the Wilderness*. (Read *Leviticus xiv*, for description of ceremony of purification.) This picture commemorates the restoration of the old Franciscan Hospital, Santo Spirito, by Sixtus IV. Before his elevation to the papacy Sixtus was General of the Franciscans, an order especially dedicated to the care of the sick, because St. Francis began his ministry by service to the lepers of Assisi. This loathsome disease was the type of serious maladies.

The façade of Sixtus' hospital is shown in the temple in the background. The Pope and all his court were members of the confraternity of Santo Spirito, and the picture contains numerous portraits. In the foreground stands Cardinal Giuliano della Rovere (afterward Pope Julius II), with hands crossed in front; in the extreme right corner, holding a wand, is Girolamo Riario, Gonfaloniere of Santa Maria del Popolo. Other members of the confraternity are supposed to be among the groups on the left. It has been said that Botticelli's male heads were, as a rule, derived from portraiture, but that his female heads were usually idealized.

171. The Life of Moses is illustrated in six paintings, two of which are by Botticelli, viz.: *Leading into the Wilderness* and *Punishment of Korah*. In the former Botticelli has introduced seven incidents of which the central one is reproduced in 171—Moses, the righter of wrongs, having driven away the selfish shepherds, himself draws water for the sheep of Jethro's daughters.

172. The Punishment of Korah (the assertion of the hierarchy of the Old Testament dispensation) is the antitype of Perugino's *Delivery of the Keys to Peter*. The followers of Korah had impiously sacrificed to God, a privilege reserved for the High

Priest Aaron. (See Numbers xvii.) Moses appears three times in the picture as relentless judge. This detail is taken from the left foreground where, by command of Moses, the earth opens and swallows the guilty. The subject is an allusion to the machinations and ultimate fall of the Archbishop of Carniola, an enemy of the Pope. Note the portrait character of the group of heads; the second from the right is said to be Botticelli.

The three reproductions illustrate Botticelli's general traits in these frescos; his weakness in large compositions; his grace, variety, and beauty in the treatment of separate groups; his strong and interesting characterization of individual heads.

In passing from allegorical to historical themes, is greater or less realism of treatment required? Are these works more or less realistic than 168? More or less interesting? Is 170 effective at a distance? Why? Is Botticelli's art ever staid or sedate? Is his animation always appropriate? In realistic narrative is he vivid and easily understood? Cf. Giotto.

Do any of these figures resemble his allegorical figures? Compare Moses, 171, with Christ, 170. Is there any incongruity in using the same face for both characters? Was Moses a prototype of Christ in character as well as in a theological sense? Is this a satisfying impersonation?

Is Moses in 172 the same type? What well-known antique head does this recall in its powerful features, masses of hair, and tremendous vitality? Why do rays proceed from the head of Moses, and why so placed?

Is there any reason why the group of heads, 172, should not be as fully modeled as others by Botticelli? Cf. 176. Is anything of value lost thereby? Cf. 199.

**No. 174—Portrait of a Man with Medal.**

Uffizi, Florence.

On wood: 1 ft. 9 in. by 1 ft. 2 in.

Generally considered a portrait of Giovanni, son of Cosimo de' Medici. Still there are dissenting voices that assert that it is not a portrait of Giovanni and was not painted by Botticelli. One supposition is that it represents Niccolò Fozzore da Spinelli, a medalist patronized by the Medici. The head of Cosimo is on the medal.

Does this bear a general resemblance to Botticelli's paintings in type, outline of face, drawing of hands, pose, landscape, sentiment? Does it bear a particular resemblance to any head thus far studied? Is its expression more or less subtle? Cf. 172, 176. Is there any fundamental difference between this and any given head in these groups?

**GENERAL QUESTIONS.**

Classify Botticelli's works. In which class does he excel? Why? Has he, fundamentally, any kinship with the spirit of Greek Art? with its forms? with its conventions?

Is Botticelli truly religious? Are gentleness and tender melancholy synonymous with religious sentiment in Madonna?

Is Botticelli naturalistic, i. e., intent upon portraying such forms as he sees in nature? Is he fanciful? Is he ever fantastic? Has any previous artist united delicate fancy with power of realistic portraiture?

In what sense is Botticelli master of composition? How does he fail in composition?

Is Botticelli intellectual—i. e., are his pictures full of meaning? Is he æsthetic, i. e., keenly sensitive to beauty? Has he a feeling for other than intellectual or spiritual beauty, i. e., mere beauty of lines and charm of composition? Has any previous artist combined these varied appreciations?

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#### PERIODICALS.

Century Magazine. v. 18. August, 1890.

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Portfolio. v. 2. Nativity, by Botticelli.



## FILIPPINO LIPPI. 1457-1504.

"The product of an unassimilated environment."

## OUTLINE FOR STUDY.

Filippino's opportunities—artistic heritage from Fra Lippo; teaching and companionship of the rarest of Quattrocento spirits; inspiration from Masaccio's frescos.

His early promise; beauty and technical qualities of the works of his youth.

His maturity; tendency toward work of a monumental character.

Frescos in Caraffa Chapel, S. M. Sopra Minerva, Rome.

Growth of the intellectual and stifling of the artistic spirit; archæological studies.

Wall paintings in the Strozzi Chapel, S. M. Novella, Florence.

Filippino's later work illustrative of changing art ideals and his own changed attitude toward art.

## TOPIC FOR FURTHER RESEARCH.

Remains of classic art in Rome in the fifteenth century.

## QUESTIONS ON SPECIAL PICTURES.

No. 213—*St. Peter raising the King's Son.*

No. 214—*Detail of 213.*

No. 215—*St. Paul Visiting St. Peter in Prison.*

Brancacci Chapel, Carmine, Florence.

(See notes, Masolino and Masaccio.) Filippino's frescos were executed about 1484, fifty-six years after the death of Masaccio; they form the lower tier of pictures on the left wall and adjoining pilaster. Portraits of eminent persons in the Medicean circle are introduced in 213. The youth restored to life is, conjecturally, Francesco Granacci, then about seventeen years of age, who became a well-known painter. This fresco, begun by Masaccio, was left unfinished at his death. To Filippino may be credited the kneeling youth, the group of portrait figures in the left foreground and the row of eight figures at the right.

Are the attitudes and actions of the men in 213 what would be expected on such an occasion? Is "propriety" always appropriate in art? Why? Is this like Masaccio's work in dramatic quality? in realism? in grouping? Cf. 140. In spirit? in study of character? in background? Does the King's Son resemble Masaccio's nude figures?

What is the conclusion as to the relative share of the two painters in this work? as to their relative ability? Is there such difference of treatment as might be expected after fifty years?

Explain the group at the right; the motive for its introduction; the difference in style and composition.

In 215 note the characterization of the two persons, the pose of St. Paul and the broad massing of drapery. Compare with Filippino's other work. Does the artist interpret men or women, strong or gentle characters, more successfully?

**No. 218—Madonna with Four Saints.**

Uffizi, Florence.

Figures life size: painted, 1485, for the hall in the Palace of the Signory. On the left are John the Baptist and St. Victor; on the right, St. Zenobius, and St. Bernard presenting the rules of his Order; above, on the ceiling, the arms of Florence.

How does the picture differ from others by Filippino? Compare especially 210 and 212. Is it more suitable for a devotional picture? Are the saints more or less sincere, earnest, and impressive? What is characteristically Florentine in the picture?

Note such incongruities as the conventionally decorative character of the upper part of the picture; the freedom, airiness, and perfected beauty of the angels; and the archaistic folds of the robes of the saints where they touch the ground. Cf. 154. Compare also with the spirit of Filippino's later works, 216 and 219. How can this be explained?

**No. 210—Vision of St. Bernard.**

**No. 211.—Detail of 210.**

Badia, Florence.

Altarpiece commissioned, 1487, by Piero del Pugliese for a Chapel in Campora belonging to the Badia in Florence. The picture was removed to the Badia, 1529.

This subject is frequently treated in art. St. Bernard, a French monk of the Cistercian Order, founder and abbot of Clairvaux, lived in the twelfth century. One of the most influential ecclesiastics of his time, he opposed and silenced the famous Abelard and preached the second crusade. His writings were so authoritative as to constitute him one of the Fathers of the Church. There exists a legend that when he was writing a homily on the Song of Solomon, the Virgin appeared to him, moistening his lips with milk from her sacred breast, thereby endowing him with supernatural eloquence. Chained to the rock back of the saint is a demon (scarcely to be discerned, in this small print), signifying the refutation of heresy. The donor, half length, appears in the lower right corner.

Compare this landscape with Lorenzo di Credi's. Which is more formal and conventional? Which deals better with detail? with masses or general effects? Which has more atmosphere or aërial perspective?

Is the picture well focused, or do several points compete for attention? Are details subordinated or distributed with equal emphasis?

Study the two principal figures. Are they dignified? earnest? spiritual? refined? strong? animate? Are the angels natural or conventional? beautiful or commonplace? spiritual, or boyish and human? Do they manifest more of reverence or curiosity? Which would appeal more to the ideas of the time? Which to the sympathies of all time? Do they recall the work of any other painter?

**No. 212—Madonna, with two Saints.**

National Gallery, London.

Figures nearly life size.

This altarpiece originally belonged to the Rucellai family and was at one time in San Pancrazio, Florence. It has a

predella in three panels. Its color is bright and its landscape of peculiar excellence. Left of Madonna kneels St. Jerome; at the right, St. Dominic.

Is the group characterized by any new type or idea? (Note the significant head of St. Dominic, who was a Spaniard.) Is the impression one of sweetness or force?

Were the details of the landscape studied from nature? Are they so composed as to form a natural landscape? Cf. 210, 216, 209. Compare with other landscapes by Filippino, by Lorenzo di Credi, Verocchio, and Benozzo Gozzoli. Formulate the landscape conventions that prevailed in the Florentine School of this period.

#### No. 219—Assumption of the Virgin.

S. M. Sopra Minerva, Rome.

Santa Maria Sopra Minerva is a Gothic church erected by the Dominicans, thirteenth or fourteenth century, on the site of a Roman temple dedicated to Minerva. The Caraffa Chapel in the right transept was frescoed, 1487, by Filippino Lippi for Cardinal Caraffa. The paintings on the side walls refer to the deeds and doctrines of Thomas Aquinas. Above the altar on the wall facing the entrance are the Annunciation and the Assumption of the Virgin. Note the distribution of the angels in garland form—a form also used by Botticelli, notably in his Coronation of the Virgin, Florence Academy.

What elements of exaggeration in this composition? Is this tendency shown in any earlier picture by Filippino? Has this work lost dignity, refinement, sincerity as compared with earlier work? What is gained? Are the charms of the angels enhanced by their

attitudes? their drapery? their accoutrements or implements?

Study the spacing of the composition, its adaptation to the lunette form, the ærial quality, the expression of ecstasy. How does Filippino compare with Filippo Lippi? With Botticelli?

**No. 216—St. John Evangelist Raising Drusiana.**

Chapel of Filippo Strozzi, S. M. Novella, Florence.

This chapel, at the right of the choir (distinguish from the Strozzi Chapel in the left transept, with the Orcagna frescos, Paradise and Hell ), was decorated by Filippino Lippi, 1502, with scenes from the life of St. John Evangelist on the left wall and of St. Philip on the right.

Compare with 210 (notice dates); has the artist's development continued along the same essential lines? In what was he chiefly interested when he executed this fresco? Is the style of architecture contemporary with the event? What part of the picture is devoted to the essentials of the incident? What proportion is superfluous? Does the decorative detail form a consistent whole?

Note the excitement of the attendants at the bier and of the children (observe in passing the fine figure of the priest who checks the flight of the attendants), and the unemotional interest of the older bystanders. Can this apparent inconsistency be plausibly explained? Is the incident represented in a dignified and impressive manner?

Sum up as fully as possible the direction and result of Filippino's development. Was he a learned man?

Did he constantly improve upon himself or is this latest work an anti-climax?

**No. 217—Portrait of Filippino Lippi.**

Uffizi, Florence.

On tile; life size. Sketch unfinished; at one time considered a portrait of Masaccio.

Is this an expressive portrait? Has the artist seized the essentials of the face? Would it be a better picture if he had done justice to the coat and the cap? What is the advantage of a sketch over a finished picture?

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**PERIODICALS.**

Century Magazine. v. 18. July, 1890.

## TWO MINOR PAINTERS.

LORENZO DI CREDI (Lorenzo Sciarpelloni). 1459-1537.

RAFFAELLINO DEL GARBO. 1466-1524.

## OUTLINE FOR STUDY.

Cordial relations between Lorenzo and his master, Verocchio.

Influence of his fellow-pupil, Leonardo da Vinci, in determining his style of painting.

Lorenzo's art the reflection of his piety and gentle disposition.

His interest in landscape and problems of light; his color-quality and finish.

Effect on Lorenzo's reputation of the false attribution of pictures.

Raffaellino del Garbo, pupil of Filippino Lippi.

Compare with Lorenzo di Credi; what traits had they in common? In what different directions did they develop?

Works attributed to Raffaellino not numerous, but widely scattered.

## QUESTIONS ON SPECIAL PICTURES.

## LORENZO DI CREDI.

No. 207—*Christ Appearing to Mary.*

Louvre, Paris. (Replica in the Uffizi.)

1 ft. 10 in. by 1 ft. 4 in.

Compare picture with the Scripture narrative of the event (John xx. 1-19). How many incidents in



that narrative are suitable for illustration? Could the entire story be presented or suggested in one picture? Does the selection of this one moment in the event make a more poignant appeal to the worshiper than if the rest of the story were suggested? Is the presence of the garden tool in the picture necessary or desirable?

Study landscape details. Do the leaves look like leaves? Do the trees, the sward, the garden look like those elements of a real landscape? Does the correct painting of details insure the right general effect?

Is there any peculiarity or mannerism in the drawing of the figures? Cf. 208, 209. How important is facial expression in Lorenzo's work?

#### No. 208—Annunciation.

Uffizi, Florence.

2 ft. 9 in. by 2 ft. 3 in. Predella in grisaille.

Compare this landscape with 207. What seems peculiarly modern in the treatment of distant hills?

What signs are here of preoccupation with study of perspective and atmosphere?

Note ornamentation of pilasters, frieze, etc. What reason can be suggested for this choice? Is there anything similar in paintings previously studied? Does it form a connecting link with the predella scenes?

Explain the Virgin's attitude. Have the figures dignity, nobility, earnestness? How far is the impression due to attitude? drapery? expression of face?

## No. 209—St. Mary of Egypt.

Kaiser Friedrich Museum, Berlin.

Tempera. Formerly in Convent of Santa Chiara, Florence.

St. Mary of Egypt was a deeply sinful woman who joined a party of pilgrims to Palestine and became an anchorite, abiding in the wild country near the River Jordan. As time passed, her clothes, worn to shreds, dropped away from her piecemeal. When she prayed for relief she was answered, according to one version, by the sudden and miraculous growth of her hair so that it enshrouded her entire person; according to another, by the appearance of an angel bringing cloth wherewith to fashion a garment.

Because of her profound penitence and saintly character the venerable monk Zosimus offered to administer the Sacrament to her. He was too aged and feeble to cross the river and Mary was miraculously transported across into his presence.

Lorenzo di Credi seems to have wandered aside somewhat from strict tradition and shows an angel bringing the Sacrament in a pyx.

The legends of St. Mary of Egypt and the Magdalen have several points in common. Both lived in a wilderness absorbed in penitence for earlier sin, both were characterized by luxuriant hair and to both heavenly visions were granted. This duplication was not uncommon in Christian hagiography.

The vase-shaped pyx recalls the Magdalen's emblem; the three small loaves of bread, emblem of St. Mary of Egypt, are not present; but possibly the scarf is an allusion to her legend and Lorenzo combined the attributes of the two as other artists have done.

Is it necessary that the marks of asceticism should be carried farther in order to extract the full meaning of the story? What artistic principle is involved in stopping short of literalism? Is this a better devo-

tional picture than if the repulsiveness of extreme emaciation and of age were represented? Cf. 46.

Cf. 210, 212, 170. What peculiarities of landscape treatment are common to Lorenzo, Filippino Lippi, and Botticelli? In what does Lorenzo's chief excellence as a landscape painter consist? his chief weakness? Can the same be said of the other two artists?

Had Lorenzo a vivid appreciation of the spirit of a narrative? Was he weak in ideas or had he noble thoughts which he could not wholly express?

### RAFFAELLINO DEL GARBO.

No. 222—*Madonna with Saints and Donors.*

Uffizi, Florence.

St. Francis on left, presenting donor.

Is the picture most noteworthy for study of character or for decorative detail? What are the merits of the landscape? Compare with Filippino. Is there any token of advance in the work of his pupil?

In what sense is Madonna beautiful? What predominant expression in Madonna and the Saints? Is this intentional or deeply significant? Is there anything to mar an impression of devoutness?

Note the innovation in the lower part of the picture; this was not uncommon among North Italian paintings of this period. Does it represent a glimpse of real landscape or a picture? What motive for its introduction?

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305; 314, 315.

## THE PORTRAIT IN RELIGIOUS ART.

H. H. POWERS.

The origin of the imitative arts cannot be attributed to any single motive. The man who scratched a picture of the hairy mammoth on a prehistoric bone apparently did so for his own delectation. But it is certain that at a very early date men began to commend themselves to the gods by dedicating images of themselves to their protecting care. The belief in a future life and the preservation of the body against the soul's requirements in the day of resurrection, a belief that led men to embalm the dead and seal them up within the pyramids, soon found expression in other forms. The preservation of the mummied body was after all uncertain. How futile the toil of the pyramid builders in the light of recent spoliations! It is indeed a far journey to the undiscovered country, and no care of man can preserve the soul's abode against its return. This was foreseen in a degree, and the soul, convinced by a reasoning in which the wish was father of the thought, sought in the more enduring images of stone a guarantee of perpetuity. And if one such image offered additional safeguards and stood the soul in good stead, how much more fifty? The Egyptian correctly judged that these stony doubles would outlast the frail tenement of clay, and if ever the Pharaohs come back to claim their own, there will be no lack of stern-visaged forms to await their summons.

In this early fancy of the superstitious mind we find the impulse to portrait art. These images represented

no abstract ideas, no ideal qualities or types of race or character. Their counterpart was always an individual and considered in his own rather than in his racial or merely human character. The theme was portrait, but the art was not. One glance at these figures makes it clear that their significance was purely symbolical. The image represented the deceased, but it did not resemble him. The reason was simply that the artist could not do more than approximate to a likeness, and so he inevitably gave us general characteristics common to many individuals rather than the subtle differences peculiar to each. Early art is generic art because generic characteristics are the easy ones. And by the time the artist has learned to do harder things, art has acquired a new character. Habits are formed, art types established, and the impulse to copy individuals has been subordinated to other and more complex ideals. When men would make portraits they could not; when they could they would not. The doubles degenerate into uniform types and then into conventional symbols, and the soul at last stakes its immortality upon a philosophy expressed in pictorial language. No longer burdened with the sodden task of housing commonplace individuals, art follows higher ideals of beauty and fitness and acquires vast significance as representing the æsthetic life and character of the people; but it becomes ideal rather than portrait art.

The triumph of ideal over portrait art was early noticeable in Greek art. A similar opportunity similarly sacrificed is found in Greek funereal or commemorative art. The monuments which the Greeks erected

to their dead were based on a very simple idea, namely, the representation of the deceased, with some attribute indicative of his social status. The soldier stands in armor, the shoemaker holds a shoe, the lady of leisure sits and fingers her jewels, etc. But these figures, though representing individuals, are not portraits. Still more striking is the case of honor statues erected to the victors in the games. Significantly enough, we are told that these statues were not portraits of the victor: they were rather symbolical representations of his victory than representations of himself. Not until he was thrice victor could the statue reproduce his features. Here again the result seems to have been due to the natural course of art development, rather than to any preconceived theory. The first sculptor would fain have made a likeness but could not; his more skilled successor saw a better vision and would not.

And so with the mosaics, the frescos, the painting of Christian stories; everywhere the lesson is the same. The individual is the starting-point, the type the goal; the real gives rise to the ideal. The ideal in its higher forms justly appeals to us as the culmination of art, but in a lower form it is none the less the earlier and simpler form of art.

But when the artist's hand has won its cunning and the practised eye detects the subtleties of individual character, the temptation to renew the early effort is again felt. On the one hand, there comes an inevitable lull in the representation of ideals. The available stock of ideas is exhausted, repetition takes the place of

originality, and satiety of zest. On the other hand, new motives impel the artist to the study of individuality. It offers a new opportunity to skill, a new problem to his subtler observation, and above all a new occasion for selection among the manifold and changing elements of personality and their combination into harmonious and significant character. A man isn't like a post. A post is one thing to the artist; a man is a thousand things. When you say the post should look like the post, that is simple and clear; but when you say my portrait should look like me, the problem is still unsolved. Like which me? I am a thousand things, and my best self I am only by snatches. What a chance for the true artist who can read the horoscope of character and whose hand can write his thought!

As a result of this new and maturer form of art, however, we now have contrasted forms and difficult problems of coördination. Portrait does not at once disengage itself from the older forms of art, but rather emerges from it, often in curious incongruity. In the representation of historical, religious, and other ideal scenes, individual allusions are detected which are plainly irrelevant. Faces of kings, prophets, and saints have features that are indeed expressive, but not specially to the point. The artist has had a vision of stately forms and impressive doings, and some mundane personage has intruded himself upon the scene. Sometimes it is the model, who gets too interesting and so usurps a place in the interest of the artist and the attention of the spectator which is not his due. The intrusion may be unconscious, may even seem felici-



tous, as lending reality and piquancy to a tame theme. Sometimes it does so, as spice redeems poor cooking and comments from the galleries lend interest to a stupid play. But this intrusion is none the less a digression, and it indicates invariably a lack of earnestness and sincerity. Interest in the real has destroyed the old-time singleness of purpose.

More serious is the deliberate introduction of portraits of persons having interests distinct from those of the original group. Such cases are frequent in mature art. Indeed, scarce an artist can be mentioned who has not succumbed to the temptation. Perhaps no name in the annals of art deserves a higher place than that of Phidias. The vastness of his creative impulse, the subtlety of his æsthetic insight, and the unfailing nobility of his themes leave him without a peer in the art of Greece. Yet Phidias represented Pericles and himself in the battle of the gods and the giants on the golden shield of Athena. "What of it?" some one will ask. Just this, — that this scene, if represented seriously, ought to suggest no other thought than that which it purports to represent. But the moment the contemporaries of the artist recognized these well-known faces this singleness of effect was broken. In the first place, these personages had for the beholder another and wholly distinct interest. However worthy in itself, it was not identical with that of the theme and could not but be a rival to it. And in the second place, the introduction of these real figures gave the lie to this theme. They were not gods or giants, and the representation of them in that rôle simply broke the

illusion and burlesqued the whole. The arrest of Phidias on a charge of sacrilege and his death in prison may have been mere politics, but even politics must have a plausible pretext. The penance was out of all proportion to the offense but it was an offense.

Later artists were held to less strict account. Perhaps politics had less to do with art; perhaps the Greek became more tolerant of insincerity. It is difficult for us to picture to ourselves the temper of mind which recognized with delight the portrait of a contemporary courtesan in the statue of a goddess still worshiped by the Athenian public.

The art of Cimabue and Giotto shows little of this tendency. Perhaps no artist has taken his purpose more seriously than Giotto. Figures and faces must be unencumbered by irrelevant likenesses if they were to serve his purpose of sacred narration. Masaccio, too, the mighty realist, feels too powerfully the dramatic impulse to tolerate the intrusion of local personalities. But with the enfeebling of this higher purpose the tendency again becomes manifest. The old themes are treated perfunctorily and interest is added by the introduction of details destructive of the true interest of the picture.

Chief among these innovators stands Filippo Lippi. His sense of beauty, his cleverness and his power of observation, are beyond question; but he had the misfortune to be at odds with the art traditions of his time. He painted religious pictures as he said his prayers, with more of form than of fervor. For the first time in

Italian art the door is opened wide to portrait irrelevancy. The inevitable demoralization of religious art is well represented by the "Obsequies of St. Stephen," a fresco from the famous series at Prato which gives the artist at his best. Recall the incident as given in the sacred narrative. Stephen, the radiant young deacon, has met and confounded the rabbis and driven them to the last brutal argument. His body, bruised and mutilated, is brought home to a stricken and sorrowing group of fellow-believers. This is no ordinary decease, no perfunctory burial. The sun is stricken out of their sky, and their very existence threatened. What an opportunity for a Giotto, who makes the mourners about the bier of St. Francis bend over the body of the saint and cover the lifeless hands and feet with kisses! What an occasion for self-forgetting sorrow, for agonizing grief and despair! But the artist has given us the most perfunctory of state burials. The body lies in state at the entrance of a vast cathedral nave; hired mourners sit at either end, faultlessly posed for composition purposes, and turn their backs to the corpse so that their faces may be seen. Most intolerable of all, a large group of portly figures stand in dignified complacency and dispose themselves for public review. The burial of the saint is for them only another opportunity for making a spectacular display. The very decency of the occasion becomes indecent. There are many occasions when decorum is demanded and conventionality obligatory, but there are rarer occasions when decorum becomes an impertinence and conventionality stifles the most necessary emotions.

This is such an occasion. This complacent self-exhibition is little less than insulting. Why this violation of the most elementary proprieties? To say that the artist lacks dramatic quality is a truism but not an explanation. What has possessed him to divert attention to these self-important bystanders who show no sign of mourning or spiritual participation? We hunt in vain for an answer until we are told that these are *portraits of contemporary Florentines*. Then the travesty becomes intelligible.

But this is neither the only nor the worst example of Filippo's abuse of portrait art. Perfunctorily religious, he usually respects the revered ideality of the Madonna, but even here he has violated the unwritten law. The Madonna of the Pitti, demure, piquant, and attractive, but utterly lacking in the Madonna character, perpetuates the features of a lady famous as the object of one of his escapades. Finally, he revives a custom, happily long forgotten, of painting in the midst of ideal figures the portrait of the artist himself. In the "Coronation of the Virgin" the spectators not only turn their backs upon this most impressive of all conceivable ceremonials, so that their chubby faces may be better seen (only the Madonna's face is concealed), but Filippo himself creates a diversion all his own by appearing in the foreground with an angel to announce his impertinent presence to the company.

It is difficult for us at this distance of time and place to appreciate the impertinence of this whole procedure. The persons whose portraits we see are unknown to us and at first sight not readily distinguishable from the

historic figures who are there by right. We are indeed aware that in posing for effect these figures distract attention from the theme to which they profess to contribute, but in themselves they do not interest us and their powers of diversion are correspondingly feeble. To understand the actual spirit of this procedure, we must replace these figures with *our* contemporaries. Imagine a Last Supper in which the figures grouped about the table are those of President Roosevelt and his cabinet, or a Nativity in which the story is reduced to a mere detail in a canvas occupied in the main by a full-length portrait of a local belle, who turns her back upon the scene and challenges the attention of the spectator. Doubtless these features lend interest to the picture, but what kind of interest?

Filippo's tradition was followed by the other artists of the fifteenth century. His feeble but idealizing son finds a place for himself in the gossiping margin of his diffuse compositions. Botticelli, most sensitive and poetical of the artists of his time, submits to the tradition, apparently under Medicean dictation, but he uniformly refuses to have them pose for public inspection. These portrait figures are at least unconscious, natural, participant, and sincere. The "Adoration of the Magi" doubtless lacks the deeper religious spirit, but it is also free from personal effrontery. It is a group portrait without a rival in the history of art,—nothing more, perhaps, but this is enough. Meanwhile the conventional and much subordinated adoration not inaptly suggests the conventionally sincere religious character of the individuals represented. The introduction of portraits into the "Punishment of Korah" is governed

by the same good taste. As portraits they are the highest embodiment of subtle analysis and exquisite interpretation, too interesting to permit undivided attention to the hackneyed theme represented. But they make no conscious demand upon the spectator's attention.

It remained for Ghirlandajo to exhaust the possibilities of this hybrid art. Utterly lacking in deep feeling or sense of humor, but past master in the conventionalities of state occasions, a man born to be major domo and master of state ceremonies and to write books on etiquette, an adverse fate willed that he should tell to a stereotyped society the old, old stories of noble deeds and heroic passion that recalled the days when the world was young. As a technician he was heir of all the ages. The vast innovations of Giotto, the staggering achievements of Masaccio and the patient assimilation of his talented successors, — all this was a skill that flowed unhindered from his facile fingers. But whether the theme be a peaceful scene or one of those convulsions of passion and disaster that overwhelm the mind, it is all one to Ghirlandajo. The same procession of noble Florentines is invariably arrayed in stately dignity before the wearied senses. No court banquets ever observed a more imperturbable decorum than that with which the well-bred disciples receive the announcement that there is a traitor in their midst. The Florentine four hundred could say their prayers in Santa Maria Novella to their own complacent portraits undisturbed by the well-subordinated allusions to the tragedy of redemption. The apotheosis of emptiness is on these splendidly blazoned walls.

But the end was come. A boy was working at the elbow of the complacent master, whose soul was rising in revolt against the hollowness and insincerity of this ballroom art. The figures that rose before his vision were not celebrities of the hour, but prophets and sibyls from the presence of the most high whose more than human forms and countenance, such as never mortal wore, were awful with the message of God. What wonder that he turned with loathing from Ghirlandajo and his decorous worldings to listen to their sublimer message!

In nothing does the loftier spirit of the high renaissance show itself more conspicuously than in the exclusion of contemporary portrait from ideal creations. Figure and face are left untrammelled to express the artist's higher thought. Not that the change is instant and complete; the donor at least must be allotted a place in the artist's canvas occasionally for a long time to come. But he is there by sufferance and not by preference, with corresponding advantage to the spirit of the whole. Portrait is excluded from ideal art.

But the exclusion is an emancipation. Now for the first time true portrait art begins. No longer smuggled in in disguise, portrait becomes one of the subtlest and maturest, one of the worthiest branches of art. Scorning the medleys of the transition period, the great artists of the sixteenth century exalt the art which their predecessors debased. Best known by their ideal works, Leonardo, Raphael, Titian, and not a few of their contemporaries, have, after all, touched the zenith of their fame in portrait art.





SECTION V.

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Umbrian School



## CONTENTS.

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### SPECIAL BIBLIOGRAPHY, No. 5.

*Lessons 18 and 19. Urbino Group:* PIERO DELLA FRANCESCA; MELOZZO DA FORLÌ; PALMEZZANO; GIOVANNI SANTI; SIGNORELLI.

*Lessons 20 and 21. Perugia Group:* BONFIGLI; FIORENZO DI LORENZO; PERUGINO; LO SPAGNA; PINTURICCHIO.

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## Lessons 18 and 19.

### THE URBINO GROUP.

PIERO DELLA FRANCESCA (*Pietro di Benedetto de' Franceschi*). 1420?-1492.

#### OUTLINE FOR STUDY.

Influences that controlled the development of Umbrian painting ; the centers of Umbrian art—Gubbio, Urbino, and Perugia ; early Umbrian artists.

The second generation of scientific realists ; Piero and the Florentines—interactive influence ; Piero's writings on mathematics and perspective.

Piero's originality ; his disposition to experiment ; line of connection between Piero and Leonardo da Vinci ; the completeness of his artistic equipment.

His indifference to human beauty ; character of his landscapes ; use of architectural motives.

Piero's frescos in San Francesco, Rimini ; in San Francesco, Arezzo ; at Borgo San Sepolcro. Portraits attributed to Piero ; his altarpieces and important easel pictures ; his Madonna type.

Piero's contribution to the progress of art ; his influence over succeeding artists.

## TOPICS FOR FURTHER RESEARCH.

The influence of bas-relief in promoting realism in painting; Donatello's share in this influence. Classical culture amongst Umbrian artists.

<sup>a</sup>Sigismondo Malatesta, lord of Rimini; <sup>b</sup>the combination of humanistic culture with depraved morals.

<sup>a</sup>Leon Battista Alberti; <sup>b</sup>the Malatestian Temple. The Legend of the Holy Cross.

## QUESTIONS ON SPECIAL PICTURES.

No. 223—*Sigismondo Malatesta paying homage to St. Sigismond.*

Chapel of the Relics, S. Francesco, Rimini.

S. Francesco is the celebrated Tempio dei Malatesta, remodeled by Sigismondo after plans by Alberti. The fresco here reproduced is the earliest of Piero's existing frescos, dated 1451; Malatesta's portrait is notable for "sincerity and originality of treatment"; the castle of Rimini, Malatesta's stronghold, is represented in the medallion at the right. The distance has suffered from repainting.

St. Sigismond, King of Burgundy, was patron saint of Cremona and of his namesake, Sigismondo Malatesta.

Is this an original presentation of the theme? How does it differ from preceding paintings? (Compare Piero's dates with Fra Lippo Lippi, Benozzo Gozzoli, Mantegna). Does St. Sigismond impress one as a sacred personage? Are the symbols borne by him necessarily ecclesiastic? Is this a select type for saint or man?

Apply the last question to the worshiper. Is he devout, humble? Does his face indicate nobility or the character ascribed to him by historians? Was Piero incapable of profound devotional expression? Cf. 224, 225. Is there any mannerism in the figures commonly found in Piero's paintings?

Is the introduction of the dogs an impropriety? Are they well done? Note the care given to the texture and ornamentation of draperies; explain the presence of the medallion and the coat of arms; does anything about the picture detract from the importance of the chief incident?

Study the effect of the garlands: do they disturb the lines or the sentiment of the composition? Cf. Mantegna. Does the idea seem to have originated with Piero? Where can similar forms be found of an earlier period?

Has this picture a sense of largeness, of simplicity, of space exceeding or equal to pictures previously studied? How is the feeling of spaciousness conveyed?

#### **No. 224—The Baptism of Christ.**

National Gallery, London.

Tempera on wood, 5 ft. 5½ in. by 3 ft. 9½ in.; painted possibly 1453-1454.

Once an altarpiece at the priory of St. John the Baptist, Borgo San Sepolcro. When the priory was suppressed the picture was transferred to the Sacristy of the cathedral, where it formed the center of an altar decoration. Sold, 1785, in order to obtain money to repair the church.

The absence of atmospheric quality in the background suggests over-cleaning.

How does this compare with earlier representations of the theme in realism, in types, in devoutness? What is there new in the treatment of accessories? Is the picture thereby rendered more beautiful, more expressive? Is there any loss of sincerity?

How does this resemble Botticelli's pictures, 168, 169? Which was painted first?

Characterize Piero's treatment of the nude in proportions, in modeling. Did his contemporaries (note date of picture) equal him in this respect? Have these figures a right relation to the background? Is their landscape setting more elaborate than usual at this time? What light does this picture throw upon Piero's methods of study? truthfulness of observation? care for the perfection of his work?

#### No. 225—The Resurrection.

Museum, San Sepolcro.

Fresco: painted during the period of the Baptism and the frescos at Arezzo.

This unusual conception of the subject is not original with Piero. The scene is laid at dawn, with a richly colored sky. Christ bears the symbol of victory, a banner with a cross. The sleeping guard, who is seen full face, is, traditionally, a portrait of the artist.

How would the expression of the Savior's eyes be described? How does the figure compare with other studies of the nude, considering the period? Cf. 62, 139, 191, 310, 431. How successful is this as a character study? What is the general sentiment of the picture?

Does it seem like an act of sacrilege to analyze this work?

Is the character of a Roman soldier well conceived? Is heavy slumber successfully represented? Is there a resemblance to Mantegna's work in composition, drawing, or types? What great qualities had either Piero or Mantegna that the other lacked?

Does the landscape heighten the effect of the picture? Is there any inconsistency in the landscape? Any inappropriate adjuncts or anachronisms? Does the entire picture impress one by its artificiality or its truthfulness?

Cf. 223, 225, 227. What characteristics are common to all?

**No. 228—Visit of the Queen of Sheba:** <sup>77</sup>detail.

**No. 232—Vision of Constantine.**

Bacci Chapel, S. Francesco, Arezzo.

Frescos painted between 1452 and 1466 by order of Luigi Bacci.

228 represents the recognition of the holy tree by the Queen of Sheba, an incident of the Golden Legend. A branch of the tree of knowledge, planted on Adam's tomb, became a great tree and in the reign of Solomon was felled to use in the building of the temple. The workmen made it a foot bridge over a stream. Its true nature was miraculously revealed to the Queen of Sheba when she approached the bridge on her way to visit Solomon. Solomon was warned that when a certain man should be suspended on that tree it would signify that the fall of the Jews was at hand; to avert the evil prophecy he buried the wood. On this spot, later, the pool of Bethesda formed; before the Crucifixion the tree rose and floated on the surface and was used

for the cross. The heavy line through the picture is apparently an iron brace to strengthen the walls of the church.

232 is sadly injured by dampness. All but one wing is obliterated of the angel flying down in the upper part of the fresco. The light probably proceeds from this heavenly visitant.

In 228 do the women who accompany the queen share her emotions? Is the type interesting? Why? Is the group natural in attitudes and incident? Are the actors commonplace or spirited? Is the composition monotonous because of so many heads on the same level?

Has the artist attempted oriental costumes? What costumes are best for artistic purposes? What arguments are there for contemporary, historical, and conventional dress? Illustrate.

What special excellencies in the drawing of the horses? Cf. 112, 160, 315, 318, 444.

Do previous paintings show trees as solid, as full of air, as natural in arrangement of branches, foliage, and blossoms? (Name the species.) Which artist cared most for such things—Botticelli, Benozzo, Ghirlandajo?

How has the artist in 232 achieved the effect of night, of mystery? What is the source of light? Is the lighting consistent? What is the sentiment of the picture?

Is this a purely naturalistic conception? Why do not the guards seem to be aware of the heavenly visitant? Would the scene have been more impressive if it had been more dramatic?

What proofs of artistic skill in the shaping of the

tent? In *chiar'oscuro*? in composition? in individual figures? in ease of attitude? What contemporary or earlier works can be cited that are equal to it in originality, plausibility, in technical excellence?

Is the use of the outline in this group of pictures an advantage? What was its purpose? Did any other artist use it habitually?

**No. 226—Portrait of Federigo da Montefeltro.**

**No. 227—Portrait of Battista Sforza.**

Uffizi, Florence.

Diptych: painted in mixed medium (distemper glazed with oil) probably before 1472. On the reverse side of the panels are allegorical pictures, Triumphs, in which the duke and duchess are prominent. The portraits are remarkable for their technical qualities. They represent the Duke and Duchess of Urbino.

Do these portraits indicate unusually profound insight on the part of the painter? Does the lack of personal beauty diminish the interest of the pictures? Why are they painted side view? Is the shape of the eye individual to the sitters or is it a mannerism of Piero? How do the two faces differ in treatment? Are they flat or well rounded and solid? How does 226 differ in technique from 266, 297?

Are the heads well constructed? Why should not the bodies be better drawn? Was Piero incapable of making the figure more supple—more subtle? Why is the landscape so important?

What conspicuous quality also characterizes 223, 225, 228?

**No. 230—Portrait of a Lady.**

Poldi-Pezzoli, Milan.

1 ft. 6 in. by 1 ft. 9 in.

**No. 231—Portrait of a Lady.**

Kaiser Friedrich Museum, Berlin.

1 ft. 8 in. by 1 ft. 2 in.

These, together with several other female heads in profile in various European galleries, have long been ascribed to Piero della Francesca, although there is no documentary evidence. Berenson is inclined to attribute these to Verocchio; other critics suggest Piero del Pollajuoli.

The exquisite portrait, 230, is painted in tempera, heavily loaded with pigment of light tints without shadow, fused to an enamel-like surface and has much the same delicate beauty as a very low relief. 231 is similarly treated; its background is a cold, harsh blue

Study the features in 230, the delicacy and firmness of the modeling, treatment of the hair, the handling of ornaments, brocades, etc., comparing with the works of other artists.

Is the face strong or significant? What constitutes its charm? Was the high forehead customary in pictures of this period, or are Piero's works an exception? Did Piero usually paint hair with so much attention to detail? Is such richness of ornament characteristic of him?

Is there refinement or lack of it in the modeling of the back of the neck? Cf. 231. How do these portraits differ from 226 and 227 in the shape of the body?



In general, what qualities of this portrait resemble Piero della Francesca's known work? Is one's enjoyment lessened because of uncertainty as to the artist?

Apply the above questions to 231. Were these two portrait studies from the same model?

**No. 229—Madonna in Adoration.**

Louvre, Paris.

Formerly attributed to Piero della Francesca, now catalogued under the name of Baldovinetti. See Berenson, *Study of Italian Art*. II. 23-39. Figures life size.

Compare with unquestioned works by Piero. Is this as simple in composition? As unaffected in sentiment? Compare with the queen's attendants in 228; with 230. Is there a close resemblance in type or otherwise? Can any indication be found elsewhere of the playful fancy evident in the representation of the little Jesus?

Could Filippo Lippi have painted a Madonna like this? Botticelli? Mantegna? Why? Does it resemble Francia? Is it unique? Can you recall a landscape like this by any other artist?

**GENERAL QUESTIONS.**

Had Piero a fixed and easily recognized style? Does the scientific aspect of his work attract the most attention? Was he a well-rounded artist—equal in technical qualities, in largeness of conception, in capacity for feeling? Had he a keen perception of

beauty? How manifested? Does his landscape harmonize with the subject of the picture—is it necessary to the full development of the motive? In what does his originality consist?

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## MELOZZO DA FORLÌ. 1438-1494.

MARCO PALMEZZANO (*Marcus di Melotius*). 1456-1543?

## OUTLINE FOR STUDY.

Scientific character of Melozzo's art; new application of perspective; his daring feats in foreshortening; grandeur of his conceptions; vital quality of his work.

Influence of Piero della Francesca upon Melozzo; the contrast in their types.

Melozzo's work under the patronage of Pope Sixtus IV—frescos in the Tribune of Santi Apostoli, Rome; the fresco in the Vatican Library (note their present location).

The "Liberal Arts" in the ducal palace at Urbino.

Ceiling decorations in the Church of the Santa Casa, Loreto.

Melozzo's isolated position as artist; compare with Mantegna and Signorelli.

Palmezzano's artistic activity; his frescos and panel paintings in Forlì and vicinity.

Palmezzano's relation to Melozzo and confusion of the works of the two artists.

## TOPICS FOR FURTHER RESEARCH.

Historical libraries—the Library of the Vatican. Pottery of Gubbio and Urbino.

An illustrious Virago—Caterina Sforza. (Hare.)

The story of St. Anthony of Egypt.

## QUESTIONS ON SPECIAL PICTURES.

## MELOZZO DA FORLÌ.

No. 238—The Savior: detail.

Quirinal, Rome.

No. 239—Head of Apostle.

No. 240—Angel with Viol.

No. 241—Angel with Lute.

No. 242—Angel with Timbrel.

Sacristy, St. Peter's, Rome.

Frescos from the semi-dome of the Tribune of SS. Apostoli, Rome.

This church, erected by Pope Pelagius I in the sixth century was dedicated to the Apostles James and Philip. A tribune was added by Sixtus IV, 1475-1480, and its decoration entrusted to Melozzo. The subject of the painting in the semi-dome was the Ascension of Christ among cherubs, with angels playing musical instruments and apostles gazing upwards. When the Tribune was demolished, 1711, the figure of Christ was cut from the wall and placed on a landing in the Quirinal palace; while three fragments of apostles and others of angels were removed to the Sacristy of St. Peter's.

Does the drawing of these figures indicate their position on the wall or ceiling? Explain the different degrees of foreshortening in the Savior, angels and prophet. Why should the figure of Christ demand visible support more than the angel in 243? Is His gesture benign or threatening? Is it original with Melozzo? Have later artists used the same motive?

Is His face a worthy one? Cf. 81, 119, 141, 207. What development of an ideal is noticed?

Compare the infant angels with Orcagna's Paradise, 83, 84. What is the difference? Are they too prominent or are they subordinated to the principal figure? How is this effect produced?

Explain the attitudes of the musical Angels. Do they need the support of the solid earth? What contributes to this impression? Are their splendid vitality and their freedom of movement inconsistent with their sacred function? Will they soon weary of praising God? Are they conscious of spectators? Do their faces show strong power of characterization?

Are there any shortcomings in the painter's equipment? Is he equally admirable in face, figure, drapery? Are there any signs of weakness, indecision, timidity? Has he been hampered by tradition? preoccupied with scientific problems? Does his work lack beauty? refinement? grandeur? Is there any appearance of painful effort, or is this the work of a man for whom difficulties seem never to have existed?

Is there any resemblance between Melozzo and Masaccio? Has he traits in common with Piero della Francesca?

**No. 244—Sixtus IV Giving Audience to Platina.**

Picture Gallery, Vatican, Rome.

Fresco transferred to canvas.

A new Vatican Library was founded by Pope Sixtus IV, and occupied the ground floor, under the Sistine Chapel, in a building erected by him, 1475-1480. Melozzo's fresco, which pictures

the library itself, adorned a wall of the apartment. Platina, a celebrated historian and member of the Roman Academy, was appointed librarian by the Pope.

This is essentially a family portrait group. Giuliano della Rovere, Cardinal of S. Pietro in Vincoli and afterwards Pope Julius II, stands facing Sixtus; beside Sixtus is Raffaello Riario, Cardinal San Giorgio; the taller figure, back of Platina, is Count Girolamo Riario, founder of a line of princes; the remaining figure is conjecturally Giovanni della Rovere, whose son succeeded to the duchy of Urbino. All of these were the Pope's nephews.

Who should be the center of interest in this group? Has the artist drawn attention to him? Does the divided attention of the two persons on the left weaken the picture as a whole?

Are all the subordinate figures church dignitaries? Why? Do all the faces bear the portrait character? How do they compare in vigor, vitality, individuality with others by Melozzo?

Does the style of architecture suggest a more lofty and spacious apartment? Is there any lack of architectural dignity in the picture? What style is represented? Was this customary at this time? Is it consistently carried out? Is there confusion or crowding of architectural members? overloading with detail? From how many points does the light proceed?

Are rules of perspective observed in the figures as well as in the architecture? Is the division of the group into pairs attended with stiffness or other disadvantages? How is variety secured? Is the group as a whole successful? effective?

No. 245—*Rhetoric*.

National Gallery, London.

5 ft. 1½ in. by 3 ft. 2½ in.

One of the series of "Seven Liberal Arts" painted for the palace at Urbino and which probably adorned the Ducal Library. They have been dispersed and only four are known, two of which are in London, two in Berlin. Critics have not left their attribution to Melozzo, undisturbed.

"This series is, by the noble gravity of the composition, unique."

Does the female figure worthily represent the idea indicated by the title? Is her beauty of a severe or an alluring type? Why should she be youthful? Is there any significance in the splendor of her dress? Why is she enthroned with rich architectural environment? Cf. 184, 185, 189. Explain the presence of the male figure.

Does this resemble other figures by Melozzo in general style, type of head, draperies, in ornamental accessories, in projection and roundness, in spontaneity?

No. 243—*Angel*: detail, ceiling of Sacristy.

Chiesa della Casa Santa, Loreto.

The vaulted ceiling of this apartment is divided into sections by ribs radiating from the center, each section filled by an angel bearing a symbol of the Passion. On the balustrade below sit eight Prophets.

Crowe and Cavalcaselle believe that this ceiling was painted by Melozzo's pupil, Palmezzano, despite strong resemblances to the Santi Apostoli frescos. These two artists established the system of dome decoration (suggested, perhaps, a few years earlier by Mantegna), which was perfected by Correggio and used so effectively by the Caracci and Tiepolo in the late Renaissance.

Is the architectural decoration moulded stucco or a painted imitation? How do you judge? How are the figures intended to be looked at? (Experiment by holding the picture in various positions.) Is the angel resting or in flight? its draperies too voluminous or marred by meaningless folds? Why does it extend the chalice? Is it ideal as a heavenly messenger?

What is expressed by the face in the lower part of the picture? Which of the Prophets is suggested by it? How does it compare in character and technique with 239?

### PALMEZZANO.

No. 278—*Madonna enthroned with four Saints.*

Brera, Milan.

On wood: painted 1493.

On the left are John the Baptist and St. Peter; on the right, Mary Magdalen and St. Dominic.

Study the details of the picture—branching and foliage of the trees, the clouds, the distance; texture and cast of draperies, the marble pavement, the ornament on Madonna's throne; are these admirable?

Study the picture in a larger aspect—the general shape of the mountain, the plausibility of the architecture; the proportions of the figures, the connection between the incident and its environment; what is the conclusion regarding the painter's artistic ability?

Is Madonna beautiful, gracious, thoughtful? Are the saints noble in mien, comely, reverential? Are



their garments appropriate to the social station and occupations of the wearers? What was the artist's attitude toward a sacred subject? What was of most importance to him? Why does the picture fail to charm?

What peculiarity in this picture is also found in those by Melozzo? Which artist is the most probable author of 243?

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43-48.

GIOVANNI SANTI (*Sanzio*). 1435?-1494.

(Giovanni's name, originally Sante, was changed by him to Santi or Sanzi, and later Bembo "euphonized it into Sanzio" for his illustrious son, Raphael.)

## OUTLINE FOR STUDY.

The artistic circle of Urbino in the late fifteenth century; Giovanni Santi's literary talent; his intimacy with distinguished painters; his share in the formation of Raphael's manner.

Santi's wall paintings at Cagli; his easel pictures; the medium in which he worked.

Santi's work considered with reference to his associates, Piero della Francesca and Melozzo; with reference to Perugino and Bonfigli; also with reference to the early Umbrians, Ottaviano Nelli and Gentile da Fabriano; analyze the principles of these different groups of painters and Santi's relation to them.

## TOPICS FOR FURTHER RESEARCH.

<sup>a</sup>Urbino and its ruling family; <sup>b</sup>two products of the Renaissance—Federigo da Montefeltro and Sigismondo Malatesta.

The humanists and the minor courts of Italy. Lesser artists of the Umbrian Apennines. (Kugler.)

Affinities between the Umbrian painters and their Flemish contemporaries. (Müntz, *Les Primitifs*; Broussole.)

## QUESTIONS ON SPECIAL PICTURE.

No. 237—*Madonna with Saints and Angels.*

Tiranni Chapel, S. Domenico, Cagli.

The paintings in this chapel, the only frescos known by Giovanni Santi, are, collectively, his *chef d'œuvre*. The group of Madonna and Saints is over the altar; above is a lunette; and in the vaulted ceiling a choir of child angels surround the Savior.

The angel on the left of Madonna's throne is, traditionally, a portrait of Raphael, then nine years of age; on the same side are St. Peter and St. Francis of Assisi; opposite are John the Baptist and St. Dominic. Madonna is a type characteristic of Santi.

Is there any sadness, any premonition of suffering in the faces of this group? Is it more or less uplifting to the worshiper because of its fainter appeal to the emotions than some other pictures of the Holy Family?

Is the group connected by unity of sentiment and action or are the individuals isolated? Are they connected by ingenious arrangement of leading lines? Does the picture recall any earlier artist? Does it resemble the works of other artists of the Urbino group? What is the character of the picture—is it ornate, simple, elegant, devout?

Compare with Palmezzano's similar picture as to treatment, details, gracefulness, spontaneity; to what conclusions does this comparison point?

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 Müntz . . . .La Renaissance, etc., a l'époque de Charles VIII.  
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 Williams.....Hill Towns of Italy. 372-389.  
 Woltmann and Woermann..II. 329-332; 340-342.

**LUCA SIGNORELLI (Luca da Cortona). 1441-1523.****OUTLINE FOR STUDY.**

An Umbrian artist with strong Tuscan affinities;  
his companions at the Court of Urbino.

Signorelli's energetic style; exploiting of the  
nude; mastery of anatomy and foreshortening;  
of composition; of decorative design; the  
sternness of his ideal; disregard of beauty;  
his color.

His frescos in Petrucci Palace, Siena; at Loreto;  
at Convent of Monte Oliveto.

Monumental work in the Chapel of the Madonna  
of San Brizio, Orvieto Cathedral.

Signorelli the Citizen; municipal honors and  
duties; his strong and upright character.

Signorelli's influence upon the development  
of art; a forerunner of Michelangelo.

**TOPICS FOR FURTHER RESEARCH.**

Influence on art and morals of the study of the  
nude.

Orvieto and its Cathedral.

The Myth of Pan.

The story of St. Benedict.

**QUESTIONS ON SPECIAL PICTURES.****No. 246—School of Pan.**

(German title "Pan, as God of natural life and master of music.")

Kaiser Friedrich Museum, Berlin.

Oil on canvas: 8 ft. 6½ in. by 6 ft. 5 in.: date 1484 (?).

Probably painted for Lorenzo de Medici. Discovered, 1865,  
in a storeroom of the Corsini Palace, Rome, when all the figures

were covered with a repaint of drapery. Although somewhat injured by the removal of the overpaint it is considered the best of Signorelli's easel pictures. The god Pan is bronze color. The female figure in the left foreground represents the nymph Echo.

What idea does Pan represent in mythology? Explain the goat's legs, the crescent moon, the syrinx, and staff of grapevine. Are the other personages mythological or human? Are wood sprites usually supposed to be gay and lightsome? Why the melancholy expression on some of the faces? Why the introduction of aged persons?

What is the center of interest? Is the attention of all directed to a common point? By what devices are the figures connected? Is the composition unfettered and flowing?

Has Signorelli selected forms of refined proportions? Are such figures altogether appropriate to the subject? Do they look like flesh or marble or bronze? Compare with other paintings by Signorelli; is there a mannerism here? Compare Echo with Botticelli's Venus, 167; which is the more classic in temper? Which the better study of the nude?

Study the background. Is there any significance in the classic architecture? Are the curious forms at the right intended for landscape or ruined buildings? Are the forms in the air merely clouds? Are they essential to the meaning of the Allegory?

Has Signorelli given an unusually poetic interpretation of classic myth? How does he compare with Botticelli in refinement, delicacy, beauty?

## No. 247—Holy Family.

Uffizi, Florence.

Tondo, 4 ft. 6 in. diameter: painted between 1484 and 1490.

Originally in a Guelphic Audience Hall. One of a group of Holy Families painted in the same period as "Pan" and all possessing similar characteristics. Signorelli frequently used the tondo, and his genius for composition is brilliantly illustrated in his adaptation of the larger lines and curves to the circular form.

Are the attitudes of these figures natural or were they designedly arranged to conform to the circle? Is the book on the ground an accident? Is the composition strong and restful? Are there any meaningless accessories—if so are they disturbing or do they add to the interest of the picture? (Note that the striped scarf is a favorite accessory in Umbrian pictures.)

Is Mary remarkable for beauty? for force of character? What remains of the old-time conception of Madonna and Child? How is the gesture of the Child to be interpreted? What effect has it on the sentiment of the picture? What effect has the humility of a man like Joseph?

Are these new types appropriate? Is Signorelli's conception lofty? Compare with Palmezzano and Giovanni Santi: what is the difference?

## No. 255—Portrait of a Man.

Kaiser Friedrich Museum, Berlin.

Formerly considered Signorelli's own portrait; but recent investigation finds too little resemblance to his authentic portraits to support this claim. Painted in oil in 1484.

What relation has this subject to his background? What relation have the figures in the background to the classic ruins? Is the relief group on the building at the right a familiar subject in Greek art? Does this kind of background enhance the interest of a good portrait? Is it in accordance with good artistic judgment?

Compare this portrait with Masaccio's portrait of an old man, 145, and with Mantegna's Cardinal Scarampi, 297. Which is best modeled? Which is most like flesh? What is the dominant expression of each face? Need beauty cease to exist because of deep furrows and strongly marked features? Which is probably the most characteristic portrait? What traits are common to these three? How do they differ from Botticelli's Man with a Medal, 174?

#### No. 248—Adoration of the Magi.

Yale School of Fine Arts, New Haven.

Tempera on wood: 1 ft. 5 in. x 1 ft. 2 in: painted about 1508.

Part of a predella: from the Archbishop's Palace, Cortona. It is admirably preserved, never having been cleaned or restored. The high lights and brocaded patterns are touched with gold. It has been suggested that it is a school piece, but high authorities accept it as Signorelli's own painting.

What points of resemblance to Signorelli's other work? What reminders of an earlier style of art? What line of artistic influence is suggested?

What is the predominating thought in the group? How wide a range of emotion is depicted? Is this a noble realism?



Are the animals moved by more than natural curiosity? How does the background help and how does it mar the composition? Is the foreground designed in the spirit of a great artist? Can any archaisms be excused in a work of this period and this school?

**No. 249—Group of Patriarchs.**

Ceiling.

**No. 250—Detail: Preaching of Antichrist.**

**No. 251—The Resurrection.**

**No. 252—Calling of the Elect.**

**No. 253—The Condemned.**

**No. 254—Lucan and Episodes from his Poems.**

Chapel of S. Brizio, Cathedral, Orvieto.

Frescos: painted 1449-1504.

The Gothic Cathedral of Orvieto, one of the most interesting in Italy, had attracted sculptors and painters for two centuries before Signorelli. The large chapel in the right transept, originally called Capella Nuova, was dedicated in the seventeenth century to the Madonna di San Brizio, because of a Byzantine picture of the Virgin, reputed to work miracles, which still hangs over the altar. The chapel has a groined ceiling in eight compartments; on the east end or altar wall is a small triple window; in the opposite end a fine arched portal. The paintings literally cover the ceiling and walls above a marble dado.

In 1447 Fra Angelico accepted an order to fresco the chapel, but finished only two sections of the ceiling (see 125). Fifty-two years later Signorelli was called to complete the decoration. He carried on his predecessor's plan for the ceiling, filling the six remaining compartments with groups of saints and angels. On the walls he painted the grand series illustrative of the after



life of the soul; over the portal, following its curved outline, is The Death of the Wicked; on each side wall two large paintings—Preaching of Antichrist and Calling the Elect, The Resurrection and The Condemned; these subjects are continued on the altar wall—on one side of the window, Heaven, on the other side, Descent into Hell. The backgrounds are entirely of gold.

Below these subjects the walls are covered with a groundwork of arabesques into which are set square portraits of anciens poets, surrounded by medallions containing scenes from their poems, painted in grisaille. The portrait of Lucan is set beside an arched recess, which formerly contained the sarcophagus of the patron saint of Orvieto. Beneath the portrait is an inscription to Signorelli and the sculptor, Ippolito Scalza.



Compare 249 with 125. In how far did Signorelli conform to the work of the earlier artist? Which is the more intelligible group? What changes of taste are indicated by 249? Which is the better decoration? Which the nobler art? Which the more spiritual or celestial in its atmosphere? Does either group appear interested in one common subject? Is either dramatic? What faces and attitudes are typical of Signorelli?

What is the meaning of Antichrist in 250? How does this fragment illustrate the idea? What is the mass at the base of the pedestal and why introduced? What does the seriousness of these people indicate? Do any seem to be suffering under conviction of sin?

Have these faces a portrait quality? Compare with Ghirlandajo. Is there a prevailing type? What conspicuous examples are here of correct and vigorous drawing? Are they beyond criticism?

Is 251 a dignified presentation of the subject? Is it pathetic? Does it contain grotesque elements?

Has the artist successfully depicted the emotions appropriate to the event? Has he been controlled by artistic reserve, or is the scene unduly dramatic?

Why are some of the risen clothed with flesh, some skeletons, some in the full flush of vigorous life, some languid? Compare the archangels with 253; what difference in poise and how produced? How do the infant angels assist in the composition and its meaning?

Would the scene in the upper air be as impressive without the floating banners and flying ribbons? How has Signorelli used the principle of opposition with good artistic results? With good psychic results?

Study 252. How has Signorelli introduced variety into a symmetrical composition? Is the upper part in this and 251 overweighted,—i. e., are the few large figures above balanced by the mass of small figures below? How are the upper and lower parts connected? Is the effect, as composition, satisfactory? Cf. also 253. What is the general compositional form?

Do the transports of the angels meet with full response from the redeemed? Compare the musicians with those by Melozzo; in which is the form more carefully studied? which seem most actual and vital?

Are the figures repellent on account of their nudity? Was Signorelli's taste gross in this respect? Which made the stronger appeal to Signorelli—celestial or terrestrial beings? Account for this preference.

In 253 do the heavenly guardsmen compare with the demons in vigor? Would the angels of the Resurrection be better here? Would the scene have been more horrible, more convincing if there had been

more difference between demons and human beings? Would that necessarily have involved a more childish conception of the torments of the damned? Cf. 118. Does this representation suggest mental torment as the chief factor in their sufferings? Is there any justification for the introduction of the grotesque or ludicrous?

Has Signorelli successfully coped with the difficulties he imposed upon himself in this design? Cf. 100, 118, 452. Are there reminiscences of antique works? Does his mass of struggling forms convey the sense of a multitude, of solidity, of depth of space? Do they move or are they petrified? Do their actions exceed or fall short of the requirements of the situation? Why is this a stupendous performance?

In which of these Orvieto frescos has Signorelli worked with most freedom and enthusiasm? In which are his limitations most evident? Is he entitled to a place among the great artists?

Note 254. Why was Lucan introduced in such a place? Is there an attempt at a character portrait? Are his curls and chaplet treated in a manner characteristic of Signorelli? Cf. 246, 248. Are the medallion groups composed in harmony with the circular boundary? Do they maintain Signorelli's reputation as a draughtsman? Why are these small figures conspicuous although they are in the midst of a design composed of larger elements?

In the arabesques do the human and animal forms arrest the eye, or is the eye irresistibly impelled forward along the main curves? Is there any objection to the

use of these forms in a sacred edifice? Do the straight lines produce an impression of stiffness? Is the general effect monotonous or is there emphasis at appropriate points? Is the design wild, vivacious, quiet?

#### GENERAL QUESTIONS ON THE CHAPEL OF SAN BRIZIO.

What effect would these frescos have upon the æsthetic sense? upon morals? (Note the murderous scenes in Lucan's "Episodes.") Do they "provoke to prayer" and worship? In what spirit were they painted—that of the artist, the technician, the moralist? Is this spirit exploited at the expense of other important qualities? Is there an element of coarseness or an unworthy motive?

Were there any forerunners of Signorelli in this special line of work?

#### GENERAL QUESTIONS ON THE UMBRO-FLORENTINES.

Did they care greatly for splendid accessories—as costly draperies, jeweled ornaments, fanciful architecture? Were they devotees of the severer forms of art? Had each his specialty—anatomy, linear perspective, space composition? Was their composition simple or intricate? Did their realism degrade their conceptions, or does it enrich and elevate the spectator? Was their art wholly free from triviality? Did they attain to large freedom of treatment or were they restrained by academic rules? Were they influenced by classic art, as was Mantegna? Did they leave art more noble than they found it?

Were their figures and groups naturally connected or were they isolated? Is the mind satisfied if the persons are related to each other merely by leading lines or other technical devices and not by common interest in some object or event? Does good composition ever admit of isolation of figures? or wandering attention? Is propriety violated in 248 by the absorption of a majority of the group in the costly gifts? Does something similar to that characterize all of Signorelli's compositions? Imagine Melozzo's fresco in SS. Apostoli reconstructed from the fragments given in the Reproductions; in what would all of those persons be interested? What is the case in 237?

Are plastic effects obtained in Piero's paintings? Compare with Mantegna. To what is due, primarily, the plastic tendencies of painting at this time? secondarily? Were the aims of either of these artists more ideal than those of contemporary Florentines?

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 Paget (Vernon Lee) . . Belcaro. 156-196.  
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 Phillipps . . . Frescos in the Sixtine Chapel. 58-67.  
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 Vasari . . . Lives, etc. II. 351-367.  
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 342-349.

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## PERIODICALS.

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## Lessons 20 and 21.

### THE PERUGIA GROUP.

BENEDETTO BONFIGLI. 1425?-1496?

FIorenZO DI LORENZO. 1440?-1522.

#### OUTLINE FOR STUDY

The early Perugian School of painting; two divergent tendencies represented by Bonfigli and Fiorenzo: their common artistic derivation from Benozzo Gozzoli and Piero della Francesca.

Bonfigli, the last of the Old Perugian School; his naturalism; interest in architectural subjects; the naïveté and graciousness of his angels and female types; his relation to Sienese art.

Appreciation of Bonfigli by the Perugians; his works in Perugia—historical value of his frescos in the Palazzo Pubblico; his banner paintings.

Fiorenzo di Lorenzo—a long-neglected personality in art history; his artistic character in the light of recent research.

The series of panels called Acts of San Bernardino: pictures of a more certain attribution.

Fiorenzo's development of landscape and atmosphere; tendency toward artificiality.

(NOTE. Broussole is especially recommended for reference.)



## TOPICS FOR FURTHER RESEARCH

Rôle of the Banner in the history of Italian painting.

The story of San Bernardino.

Influence of the Tuscan, Benozzo Gozzoli, on Umbrian painting. (Broussole, *La Jeunesse du Pérugin*, Book II. ch. iv. Sec. 1.)

The bridge between Sienese and Umbrian art. (Broussole, *La Jeunesse du Pérugin*. Book II. ch. iv. Sec. 2.)

## QUESTIONS ON SPECIAL PICTURES.

## BONFIGLI.

No. 233—Angels bearing Emblems of the Passion.

Vanucci Gallery, Perugia.

Part of a series of small panels which once belonged to votive pictures. It is stated that these two were supports of a lunette painted by Fiorenzo di Lorenzo.

Is the expression of the angels genuine or conventional? Identify the articles which they carry. Are the panels decorative? In what part of the work has the artist been most able? Where most helpless? If the date and name of the artist were not given when would one think these figures were painted? What school and what artists do they most resemble in style, sentiment, and accessories? Formulate reasons for such an opinion. What connection have they with the Umbrian school?

**No. 234—Annunciation.**

Vanucci Gallery, Perugia.

One of a group of pictures by interesting though second-rate Umbrian painters which, collectively, serve to fix Umbrian traits—the broad foreheads and small chins, graceful attitudes and prettiness, the devotional sentiment.

The introduction of St. Luke as scribe is an innovation; perhaps the suggestion of recording the Annunciation came from the College of Notaries, for whom the picture was painted.

Are there any traces in this picture, of the archaisms of 233? How is the composition balanced? Had Bonfigli become an adept in perspective drawing? in the application of ornament? in the representation of landscape forms? What other artists, Umbrian and Tuscan, have crowned their sacred personages with roses?

Was Bonfigli's knowledge of anatomy equal to his knowledge of perspective? Was that usually the case at this period? Note the resemblance of the character of folds and their light outlines to Sienese painting. Cf. 86, 87, 88, 89, also 50. Is this a survival of Byzantine practice—see 40? How can it be explained?

**No. 235—A Miracle of San Bernardino.**

Vanucci Gallery, Perugia.

Tempera on wood: 2 ft. 7 in. by 1 ft. 10 in.: painted about 1473?

One of a series of eight panels, from S. Francesco al Prato, Perugia, which originally formed part of the framework of a processional banner painted by Bonfigli. Measurements indicate that four of these panels were arranged vertically on each side of the banner.

It is still a question whether all or any of these panels, which differ in treatment, were actually painted by Fiorenzo. For centuries they were ascribed to Pisanello. Four of them are pronounced the finest things of the school of that period, and they illustrate the popular art movement. The subject of 235 is the liberation of a prisoner.

Was the artist successful in linear perspective—i. e., does his landscape retire miles into the distance? Cf. 284, 283, 268. What artists painted landscapes in this manner? What aspect of landscape appealed to Benozzo Gozzoli, to Mantegna? What to Lorenzo Costa, to Francia, to Perugino? Did all paint truthfully?

What peculiarities in the figures? Have they the quality of exquisiteness? How do they compare with Uccello's?

Does the saint occupy a dignified position? Why is the excited man in the midst of the group ignored by the soldiers while the citizens look upon him with astonishment?

#### No. 236—Adoration of the Magi.

?

Vanucci Gallery, Perugia.

Painted in mixed medium on gesso laid on linen, and mounted on wood: 7 ft. 9 in. by 5 ft. 10 in.; originally in the church of the Servites, now S. M. Nuova, Perugia. Of the fifty easel paintings and frescos attributed to Fiorenzo only two are positively identified. The Adoration bears a close affinity to them.

Is this easy, flowing composition? How is the center of interest established? Are attitudes, position of the heads, drawing of the hands natural or affected? Is devotional feeling genuine? profound? Cf. 234. Do

draperies, hands, heads prove a perfected knowledge of such forms? Note the Umbrian character of the faces and compare with Perugino.

What is the dominant quality of Fiorenzo's landscape? Trace these peculiar rock forms through the work of other artists: what is the conclusion regarding their origin and popularity? Was the careful drawing of plants especially characteristic of Umbrians?

In what special relation do Bonfigli and Fiorenzo stand to the Umbrian school? What are their mutually differing tendencies? Indicate the causes of Fiorenzo's advance beyond Bonfigli. Compare dates, try to ascertain their environment and inspiration.

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                   333.

PIETRO PERUGINO (*Pietro Vanucci della Pieve*).

1446-1524.

"The Painter of Ecstasy."

## OUTLINE FOR STUDY.

Tuscan artists in Umbria—their works and influence; distinction between Umbrian painting and the Umbrian school; relation of Umbrian painting to religion.

Perugino, the head of the Umbrian school; his work the most complete exposition of late Umbrian sentiment; his dreamy temperament; were his native tendencies modified by his associations in Florence and Rome?

Perugino's mastery of the technics of fresco and oil; richness and charm of his color; expressiveness of his drawing; atmospheric quality of his landscape.

Umbrian landscape as an inspiration to space composition.

Perugino's frescos in the Sistine Chapel and elsewhere in the Vatican.

His frescos in the Cambio, Perugia.

Decorative adjuncts in common use—fluttering draperies and ribbons; angels as decorative material.

Perugino's altarpieces; his limitations as a group composer; the sweetness and monotony of his types; sympathetic portraiture.

Perugino's popularity as painter and teacher;  
the alleged double nature of the man; decline  
of artistic power and rise of the mercenary  
spirit in later life; his pupils and imitators.

#### TOPICS FOR FURTHER RESEARCH.

<sup>a</sup>The hill towns of Umbria; <sup>b</sup>mediaeval feuds;  
<sup>c</sup>Perugia and the Baglioni. (Williams, *Hill  
Towns of Italy*; Hutton; Matarazzo.)

The French Pillage, 1797; 1812. (Williamson,  
ch. viii.)

Space Composition. (Berenson.)

#### QUESTIONS ON SPECIAL PICTURES.

No. 258—*Madonna, Child, and Two Angels.*

Poldi-Pezzoli, Milan.

On wood: 11 in. by 9 in.: an early work.

Is this type common to Perugino's pictures? Does it exist in real life? Are its mental and spiritual traits peculiarly suited to such a subject? Is the picture more or less devotional than 272, 273?

Is the Child a true baby? How different from 273? Compare with previous artists—which is the more satisfactory ideal? How could the angels be made more ethereal? Are any of Perugino's angels ethereal? Cf. Botticelli, 186, 167. Has the artist shown most skill in faces, hands, hair, draperies, ornament? What is the inference regarding his artistic ideals? Regarding his immaturity?

**No. 263—Christ delivering the Keys to Peter.**

Sistine Chapel, Vatican, Rome.

Frescos: painted between 1481 and 1483.

For descriptions of the Sistine Chapel see Ghirlandajo — Section IV. Besides this picture, which is on a side wall of the Chapel, Perugino painted three on the altar wall—Assumption of the Virgin, Finding of the Child Moses and Nativity of Christ; these were destroyed to make place for Michelangelo's Last Judgment.

Why are some of the figures draped and some dressed? Is this a violation of contemporary custom? What is the effect of the figures in the middle distance? (Consider this question carefully.) Is this in accordance with artistic purpose?

What Roman structures are suggested? Indicate Perugino's departure from his models: has he thus enhanced the feeling of air and space in his composition? Is the composition easy, suave, restful? How is this effect obtained? Is it generally characteristic of Perugino?

Does the picture lack vivacity? What contributes to that in the foreground group? in the background? Cover the small figures; is the effect the same — i. e., do they mar the quietness? do they add to the vital quality?

Does the subject call for intense devotional expression? Are its requirements fully met? Are the actors in the scene closely related by sympathy? Is the tone of the picture dignified, unaffected? Is this an epitome of Perugino's qualities?

**No. 266—Portrait of a Youth.**

Uffizi, Florence.

Oil on wood.

This picture has long been attributed to Lorenzo di Credi and considered a portrait of Alessandro Braccesi who became notary of the Signory; the naming, however, may be purely arbitrary. In the opinion of Morelli it is an early work by Perugino, painted about 1485 or 1490. Note that this portrait and the youth on the extreme right of the Deposition, 269, are from the same model.

Are the qualities of good portraiture here—is the head well constructed and the bony framework felt? Is the outline sensitive? the modeling firm yet subtle? Is movement suggested?

Is the pensive quality of the face a portrait characteristic, or is the artist responsible for it? Does it add to the interest of the face?

Do the simplicity of the dress or the quaint cut of the hair either detract from or add to the beauty of the picture? How large a part do such considerations play in the portraits previously studied? Cf. 145, 206, 226, 230, 255, 287.

Compare this face with others by Perugino and Lorenzo di Credi: is there confirmation for either attribution?

**No. 268 — The Crucifixion.**

S. M. Maddalena dei Pazzi, Florence.

Fresco: finished 1496.

Commissioned by Pietro da Dionisio Pucci and his wife Giovanna. It covers the entire side wall of the Chapter House. The landscape is a reminiscence of that seen from Perugia.



Mary Magdalene kneels at the foot of the cross: on the left are Madonna and St. Bernard: on the right, St. John Evangelist and St. Benedict.

Do these massive, simple architectural forms aid in giving clearness and depth to the atmosphere? Are the spaces satisfactorily filled?

How does this differ from the usual arrangement of the subject? Which arrangement makes the more impressive picture? Would this picture be improved by small groups in the middle distance? Cf. 263.

Does the architecture take the place of figures— i.e., if it were removed would more figures be necessary? Cf. 223. What is the purpose of the wide landscape, artistically and spiritually? How is this an example of balance without symmetry?

Does this representation of the Crucified make an excessive emotional appeal? Is the mood of the mourners appropriate? What would be gained or what lost by a more naturalistic, a more dramatic conception?

In what sense is this Perugino's masterpiece?

#### No. 262—Christ at Gethsemane.

Academy, Florence.

On wood: 8 ft. 10 in. by 5 ft. 4 in.

Originally in the Church of the Gesuati, Florence, where also were frescos by Perugino. The fresco perished when the church was demolished in the siege of 1529. This panel and a Pietà, both masterpieces, were removed to a place of safety.

## No. 269—The Deposition.

Pitti, Florence.

Oil: figures life size.

Painted for the nuns of Santa Chiara. It is related that Francesco del Pugliese offered them three times what they paid for the picture, which they refused because Perugino had said that he did not believe he could equal it.

These pictures, painted during the same period, one in 1495, the other before 1499, "mark the apogee of the master's glory," and illustrate his genius and his limitations.

In 262 does the eye fall easily and naturally upon the center of interest? What in the arrangement of the picture contributes to this end?

Why is the angel present? Is it in flight, poised, running? Are weariness and slumber faultlessly represented? Cf. 226. Have the groups in the middle an historical significance? How do they differ from Perugino's larger figures? Cf. 235. What is suggested by this comparison? Does the eye feel the need of intermediate figures between these and the foreground group? What reasons can be suggested for the omission of such figures?

How do the side groups contribute to the general effect of 269? Can a pyramidal composition be seen here?

Compare other landscapes by Perugino: to what do this and that of 262 owe their extreme beauty? How is the feeling of distance secured? Are the trees correct in their proportion to the landscape? If they were blotted out what would be the effect upon the picture—

would it be less attractive, would its atmospheric quality be reduced?

Do these pictures make a powerful appeal? Does the figure of Christ on the Mount express foreboding or mental anguish? In what varying ways is the one emotion represented in the Deposition? Was Perugino unable or unwilling to represent excessive emotion? Does artistic good form tend rather to reserve than to emotionalism? What is pre-eminently the office of a religious picture?

**No. 259—Sposalizio.**

Museum, Caen.

Oil: life size; probably painted between 1495 and 1500.

Once the altarpiece of the Chapel of the Anello in the Cathedral, Perugia. Until recently ascribed to Perugino and believed to be the prototype of Raphael's Sposalizio. Late critics are inclined to agree with Berenson that it is the work of Lo Spagna and that its execution followed Raphael's picture instead of preceding it. (See Berenson, *Studies in Italian Painting*, vol. II. 1-23; Williamson, Perugino, 586.)

Is the temple imposing, well designed? Does it look as far distant as the size of the foreground figures would indicate? (Constantly compare it with Christ delivering the Keys to Peter, 263.) What causes this discrepancy?

What relation to the betrothal ceremony have the figures in the middle distance? (Do not answer without close examination.) Do they fulfil the office of intermediate figures? Cf. 269. Is their introduction

gratuitous, inartistic? Compare their drawing with Fiorenzo and Pinturicchio.

How does the group compare in naturalness of incident and by-play with 263? Explain the action of the youth back of Joseph. What does Joseph carry over his shoulder? Are the costumes and head dresses characteristic of Perugino?

Compared with Perugino's unquestioned works does this embody his traits—drawing and proportion of figures, their action or preoccupation, treatment of middle distance, style of architecture, prominence of landscape—to such an extent as to justify distrust of its genuineness?

**No. 264—*Virgin adoring the Child; Archangels Michael and Raphael.***

National Gallery, London.

Oil on wood: painted between 1495 and 1499.

A part of each arch is new and a piece has also been added to the bottom of the central panel.

This triptych once formed the lower part of an altarpiece of six panels, painted for the Certosa of Pavia. Two other panels are in France, only the central panel of the upper tier remaining in its original place. Chiara Fancelli, whom Perugino married in 1493, is said to have been the model for the angel Raphael, who is leading Tobit.

**No. 270—*Madonna in Adoration.***

Pitti, Florence.

Oil on wood: 2 ft. 10 in. square.

A replica of this picture is in a private collection in St. Petersburg. It is also duplicated, with some slight changes, in the central panel of the Certosa altarpiece.

Note adaptation of the duplicated subject to the shape of the panel. Is the composition equally successful in both cases? Note also their delicacy in drawing and fancy, their refinement of expression; how do they compare with other work by Perugino? What traits do they serve to fix?

What is the function of the angels in the central panel of the triptych? How are these angels an improvement over earlier work? Cf. 262.

Is this an unusually happy and dignified conception of Madonna's office? Compare Madonnas of other painters. Which feeling is more pronounced—natural, maternal affection, or recognition of the Child's divinity? Is this a profoundly significant conception of an earthly mother? What is suggested by the expression of her face, by her gracious, sympathetic bearing, by the amplitude of her form? the simple richness of her dress?

Are the children and youthful angel in just relation to Madonna as regards size? Which is most satisfactory—this infant, unconscious of his divinity, or the preternaturally wise infants of some other painters of the Holy Family? Is the little St. John conceived in a more religious spirit? What other artists are recalled by this Madonna type?

Compare the two archangels: why does one make a genuine appeal to the heart while the other is empty and affected? What famous representation of a warrior saint does Michael recall? Are these figures duplicated in Perugino's work? What effect has duplication on one's estimate of an artist?

**No. 267—Vision of St. Bernard.**

Alte Pinacothek, Munich.

On wood: 5 ft. 9 in. by 5 ft. 6 in.: painted 1496-1500.

Originally in the Nasi Chapel, Santo Spirito, Florence.

Consider the noble architecture, the simply arranged garb, the quietly elegant little desk, the glimpse of outdoor delightfulness, the composition that is symmetrical without monotony; do these qualities characterize all of Perugino's work?

Is the title needed to show who is the most important personage in the group? How has the artist made this plain? Why does he customarily represent Madonna as above the ordinary size of woman?

Is there any suggestion that this is a vision? Would a modern artist represent a vision in this manner? Would the spiritual relation seem more intimate and precious if spectators were not present? Why are these disinterested persons introduced? (Consider carefully.)

Compare with 210. (Filippino's picture was painted about twelve years earlier.) Account for the more mature conception and arrangement of Perugino's work, the perfected landscape, the absolute restfulness of his composition. Did the Florentines excel in landscape? Cf. 207, 208.

Note the convention of short columns and low arches: where did it begin? Has Perugino avoided any sense of incongruity or confusion? Is that equally the case with other artists?

**No. 265—St. Sebastian.**

Louvre, Paris.

Oil on wood: 5 ft. 6 in. by 2 ft. 9 in.

Is the fact of martyrdom sufficiently emphasized? formulate arguments for and against such emphasis. Imagine the group of arches in 262 added here: would it disturb the spirit that pervades the picture now?

Cf. 289. Would the picture be equally effective if the background were a curtain or a wall? Why? Are there errors of taste in the setting?

Does the effeminate loveliness of the saint detract from the power of the picture to inspire devotion? Is the expression of heavenly resignation unsullied by self-consciousness?

How does this compare with other St. Sebastians in beauty, pathos, fitness? What criticisms may be passed upon it as a study of the nude?

**No. 261—Assumption of the Virgin.**

Academy, Florence.

Oil on wood: figures life size; date, 1500.

Painted for the high altar of the monastery of Vallambrosa. The witnesses are four Vallambrosan Saints: Cardinal St. Bernardo degli Uberti; St. Giovanni Gualberto, the founder; St. Benedict; the Archangel Michael. Many of the figures are repetitions from earlier works.

This picture shows all Perugino's faults and puerility—sentimentality, effeminate men, bow-legged angels with draperies blown between their limbs, isolation of figures without unity of composition; but combined with that ineffaceable sense of beauty and grace that persists in all his works.

Is the vision beautiful in conception? What affections in drawing? Is Madonna graceful? dignified? appealing? How does this representation of saints fit the saintly character? Does the saintly ideal demand greater virility? Is the warrior angel distinctly characterized?

What is the mental attitude of the witnesses toward the miraculous scene? Does it satisfy the requirements of the religious ideal?

Study the large lines of the picture. (Therein lies one of Perugino's peculiar charms.) Are the curves long and graceful or short and abrupt? Are they inter-related? Do they keep the eye moving constantly, easily, pleasantly?

No. 256—Fortitude and Temperance.

No. 257—Venus: detail of Vault.

Audience Hall, Cambio, Perugia.

Frescos: figures life size; painted 1499-1500.

The paintings in the halls or rooms decorated by Signorelli, Perugino, and Pinturicchio were similarly arranged. The vaulted ceilings were adorned with medallions of single figures sometimes set amidst arabesques. High up on the side walls, like a deep frieze, were placed the narrative or symbolic pictures, with arched tops. Below and separated from them by a rich cornice, was often a field of arabesques in which were inlaid medallions and pictorial designs. Paneling and intarsia filled the place between this and the floor.

In those times the walls of a civic building, a parish church, or the monastery chapel were alike decorated with mingled Pagan and Christian themes; classical allegories and devotional subjects were applied to either.



The Audience Hall of the Collegio del Cambio (the old Chamber of Commerce) is a small apartment on the ground floor, whose upper walls and ceiling are covered with Perugino's frescos. There is a high wainscot of intarsiatura: the Judges' throne, the desks and seats are of richly carved dark wood. Above the wainscot are the frescos: on one side of the room, Prophets and Sibyls; opposite, Pagan philosophers and warriors; at the ends, The Nativity and The Transfiguration. On the groined ceiling, arabesques with inset medallions of Pagan deities. The subjects were submitted by a professor of rhetoric at Perugia. To Perugino are ascribed all the figures; the arabesques, although designed by him, were probably executed by his assistants.

In 256, Fortitude is on the left, Temperance on the right. Below stand exemplars of these virtues: beginning at the left, Lucius Licinius, Leonidas, Horatius Cocles, Scipio, Pericles, Cincinnatus.

Is there a character difference between Fortitude and Temperance? Are they foreshortened as they would naturally be if the observer saw them from the ground? Are the figures in the foreground grouped or in any way connected with each other? What advantage has this arrangement as a wall decoration? Do these figures form a flat row or are some in advance of others? Does this convey an illusion of convexity or concavity in the surface of the panel? Is the decoration richer than if the surface appeared of an even flatness?

Are the figures in armor capable of vigorous battle? Do their grace and beauty suggest the higher qualities of knighthood? Are the sages significant conceptions? Has historical accuracy been observed? Are the fantastic head-dresses a legitimate element of interest? Are they peculiar to Perugino?

Is the whole effect of the figures and inscribed panels highly decorative? Compare with Botticelli, Ghirlandajo, Benozzo Gozzoli. Is there a close connection and harmony between 256 and 257? Does one fitly supplement the other? Is Venus treated more or less successfully than the Virtues (Fortitude, etc.)? Are the lines well arranged for a circular frame? Cf. medallions in 254. How does this scheme of decoration compare with Signorelli's frescos in the chapel of San Brizio? Which is the best expression of decorative principles?

**No. 260—Adoration of Kings.**

S. M. delle Lacrime, Trevi.

Fresco: painted 1521, when Perugino was seventy-five years old.

How has the artist varied the traditional treatment of the subject? Note the two horizontal lines of figures,—is each needed to explain the other? Are there any unnecessary incidents? Is that usually the case with Perugino's compositions? Is the landscape an integral part of the sentiment of the picture? Does this picture give the same impression of completeness, of resourcefulness as 262, 263? Which of his better qualities persist? Which of his mannerisms?

Does this seem like youthful work, degenerate work, or work done by a pupil after Perugino's design?

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LO SPAGNA (*Giovanni di Pietro*). d. 1528?

## OUTLINE FOR STUDY.

Eclectic Character of Lo Spagna's work; peculiarities derived from an early teacher; what he owed to his fellow pupils.

Undoubted works of Lo Spagna; the Todi Nativity; paintings for the Franciscan Order at Assisi; paintings in Spoleto and small towns in that vicinity. Discussion incident to the Caen Sposalizio (No. 259).

## QUESTIONS ON SPECIAL PICTURE.

No. 277—*Madonna, Saints, and Angels.*

San Francesco, Assisi.

Oil: 7 ft. by 5 ft. 6 in.; dated 1516.

On the left, St. Catherine of Alexandria, St. Francis and an unidentified saint; on the right, St. Louis of France, Sta. Chiara, St. Roch. This is one of Lo Spagna's best altarpieces.

Although Madonna and the Child are smaller than some of the other figures and are not nearest the spectator, yet they are the most prominent objects in the picture and instantly attract the eye. How is this accomplished? By what means are the others subordinated?

Does the graduation in size give depth to the picture? May this be a correct perspective? Is it a good pictorial effect? What other lines lead back into the picture?

Are these personages variously characterized or are they of a single type? Have they beauty, dignity, virility, spirituality? Is the Child more than usually significant?

Is interest so centered in Madonna and Child that the saints and angels are unnecessary adjuncts? Would a balustrade and a landscape, as in 273 or 275, complete the picture as satisfactorily? Does 237 suggest the same thought? Could the accessory figures be spared in 275? Account for the different impression. Why has Lo Spagna failed to unify his composition? Is there a similar failure in the Sposalizio, 259?

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**PINTURICCHIO (Bernardo di Benedetto Biagio).**  
1454-1513.

OUTLINE FOR STUDY.

Pinturicchio's teachers, coworkers and patrons;  
development of a well-defined style.

Umbrian traits in his easel pictures—their  
devotional temper, tendency to affectation,  
pretty detail; his persistent use of tempera.

Compare Pinturicchio as space-composer with  
Perugino and Fiorenzo di Lorenzo.

Pinturicchio's mural painting—his sense of  
decorative fitness, his sumptuous arrange-  
ment, splendor of color, introduction of gold  
and gesso, emphasis of leading lines.

His great series of frescos:

Rome: Sistine Chapel; S. M. del Popolo; Ap-  
partimento Borgia; Bufalini Chapel, S. M.  
in Aracœli.

Spello: Collegiate Chapel.

Siena: Piccolomini Library in the Cathedral.

Compare three eminent designers of arabesque—  
Pinturicchio, Perugino, Signorelli; their at-  
tachment to the old regime.

The end of the fifteenth century. (Heaton,  
74-76.)

TOPICS FOR FURTHER RESEARCH.

Æneas Piccolomini, Pope Pius II—humanist  
and accomplished man of the world.

Corruption of the papacy—Alexander VI.  
Lucretia Borgia—a psychological problem.  
(Hare, Carvo, Gregorovius.)

QUESTIONS ON SPECIAL PICTURES.

No. 272—Holy Family.

Academy, Siena.

Tempera on wood: tondo, 2 ft. 9 in. diameter.

From the Convent in Compansi. A fine early work, painted before Pinturicchio went to Rome. In the background, St. Francis at the left; at the right, St. Jerome, his Cardinal's hat hanging on a bush.

Does the attitude of the children toward each other introduce an element not seen before in the subject of the Holy Family? Have they the child character? How is their dress significant?

What is Joseph holding? Where does that locate the scene? Are Mary and Joseph free from affectation? Which is the most satisfactory characterization of Joseph—this or 247? Interpret Mary's expression, attitude, gesture. Explain the rectangular basin on the right.

Is this a good tondo composition? How are the vertical lines brought into relation with the circle? Do the curves balance each other or are they nearly parallel with each other? Is there repetition of attitudes or gestures? Is the effect monotonous? Is the landscape emphasized as in Perugino's pictures?

What does this picture reveal concerning Pinturicchio's purpose in art?

## No. 271—St. Jerome Preaching.

S. M. del Popolo, Rome.

Fresco: painted 1479-1485.

The Church of Santa Maria del Popolo, reconstructed by Pope Sixtus IV, 1477-1480, was a favorite place of sepulture for church dignitaries and through the beneficence of the Pope's successors and cardinal relatives it became a treasure-house of art. To Pinturicchio was entrusted the decoration, in whole or in part, of four chapels and the vaulted ceiling of the choir—the latter ranking with his best work. His frescos in two of the chapels have been destroyed or dispersed and replaced with baroque ornamentation; but his work may still be seen in the first and third chapels in the right aisle, although more or less repainted; in the first—the little Capella della Rovere, now called Venusti—is an altarpiece, besides the lunettes which are painted with incidents from the life of St. Jerome. The subject of our print is the Saint arguing with an unbeliever.

Study the manner of the disputants until they are identified: is there an appropriate characterization? Has the saint met a worthy opponent? Why would his conviction of error prove a great gain to the cause of Christianity? Do the gestures and expression of the bystanders indicate the final issue of the debate? What is the purport of the Oriental dress?

Is the arrangement of the figures easy or constrained? Are proportions of the figures normal? Do similar proportions exist in 273, 274? Explain the distribution of light: would it be expected that Pinturicchio would make mistakes in that respect?

What measure of success has he attained in still life—i. e., draperies, chair, objects in front of the window?



Compare the atmospheric quality of the landscape with Perugino. (Ricci thinks the landscape was painted in the middle of the nineteenth century. The design was probably by Pinturicchio.)

What is the most attractive thing about the picture? Is the general effect unquiet or restful? How obtained? Compare with Perugino in this respect.

No. 275—*Music*.

Appartamenti Borgia, Vatican, Rome.

Fresco: painted 1492-1494.

The Borgia Apartments are located beneath the Stanze made famous by Raphael's frescos: they were the residence of Rodrigo Borgia, the infamous Pope Alexander VI. Five of the six rooms were decorated with great splendor of color and gold from the designs and under the superintendence of Pinturicchio. A century after Alexander's death the apartments were abandoned and closed. In the last decade of the nineteenth century the rooms were rehabilitated under Pope Leo XIII and the frescos, practically unseen and forgotten for three centuries, were found to be in excellent preservation. Retouching the pictures was absolutely forbidden, although the minor decorations (arabesques) have been repainted on the original lines.

Music is in the Hall of the Liberal Arts and Sciences, Alexander's Library. Pictorial decoration is confined to the lunettes where the walls meet the vaulted ceiling; the walls below were covered with grotesques and medallions.

Pinturicchio necessarily employed many assistants and probably little of the painting was done by him. An ample field is thus opened for controversy. In "Music" the four putti and part of the group on the right were probably by assistants. Note in this group, Tubal Cain, beating time; also the characteristic late fifteenth century landscape. The sky is laid in with simulated gold mosaic and gold is used extensively elsewhere in the decoration.

Which of the figures illustrate the theme? Why are the others introduced? Are they well drawn, gracefully posed, agreeably distributed? Is there a family likeness in the faces? Do they resemble the Perugino or any other Umbrian type?

How intelligibly, how felicitously is the subject conceived? Are horizontal lines unduly emphasized—i. e., does the picture leave an impression of horizontal layers? Cf. Signorelli, 251, 252, 253. How has the composition been fitted to a lunette form?

Is there an effect of atmospheric space or depth back of the balustrade and throne? If the sky were realistic would such an effect be increased? Would that be better wall decoration?

Are accessories tastefully arranged? Compared with the figures are the ornamental patterns designed in just proportions? Does the ornament imitate marble or bronze relief, or embroidery?

What conclusion may be drawn as to the genius of the designer and the skill of the executant?

**No. 276—View of Piccolomini Library, Cathedral, Siena.**

**No. 274—Æneas Sylvius Piccolomini as Ambassador to Scotland.**

Fresco: painted 1503-1508.

The Library was erected, about 1492, by Cardinal Francesco Piccolomini, afterward Pope Pius III, to contain the precious Latin, Greek, and Hebrew manuscripts collected by his uncle, Æneas Sylvius, Pope Pius II. The spacious apartment adjoins the left aisle of the Cathedral and is splendidly lighted by an

arched window that nearly fills the end wall. A high wainscot of dark wood surrounds the apartment, above which are the frescos, divided into ten upright panels by broad bands of painted "grotesques." The scenes commemorate important events in the life of Æneas Sylvius Piccolomini, talented man of the world and of letters, renowned humanist and successful diplomat. The vaulted ceiling is decorated with a combination of sacred and mythological subjects.

\* The frescos are gay in color, clear in outline, and extraordinarily full of light and air. The rigid contract exacted by his patron provided that Pinturicchio should personally execute all the drawing, paint all the heads and finish the frescos "a secco" "till all was perfect."

In 274, Piccolomini presents himself before James, King of Scotland, as envoy from the Council of Basle, to request him to join with Charles V against the English and to reinstate certain of his subjects in their confiscated fiefs. This mission was undertaken early in Piccolomini's career.

Does this painting agree with the requirements of good wall decoration? Is it permissible to extend or to create the illusion of space? If so, should it be confined to extending the architecture, as in 321, or may an imaginary opening, like a window, be made in the walls? If not, why not?

Explain the cause of the superiority of this landscape to others by Pinturicchio? How does it compare with 283, 284? Has it the same spaciousness as Perugino's landscapes? Which of all these is the most poetic?

Compare Pinturicchio's handling of a crowd with Signorelli's. Do the figures retire one behind another as they should do in well-understood perspective? Is anything wanting to make the crowd effective?

Is the scene self-explanatory? What resemblance to 277, 259? What is denoted by the costumes? by the banner with a crescent? In the proportions of figures to architecture which is most pleasing—this or 244? How is classic study suggested?

No. 273—*Madonna with Child, Angels, and Donor.*

Sacristy of Cathedral, San Severino.

A characteristic early work of undoubted authenticity.

Trace resemblances between this picture and characteristic works by Perugino, Fiorenzo di Lorenzo, and Bonfigli. What traits of the Perugian school are here exhibited in form, in sentiment? From whom are the types derived? Is this excessive elaboration of details a marked feature of the Umbrians? Of the Florentines? Does it conflict with a broad or lofty conception of the subject? Are phenomena of light especially studied? Cf. Perugino.

What is its value as an aid to worship? As a work of art? Did Pinturicchio advance beyond this?

#### GENERAL QUESTIONS ON PERUGINO AND PINTURICCHIO.

Are certain peculiarities in attitude and drapery to be found in all of Perugino's pictures? Are his architectural forms too heavy? Has he a sense of the picturesque in architecture?

Was he great by reason of original handling of traditional themes, by well-selected types, by facility in drawing? Was his judgment good in distribution of figures? Were his landscapes important aids to the

sentiment of his pictures? Were there any essentials of artistic science in which he was not proficient? Does he rank among the devotees of science?

Do Perugino's Madonnas appeal to us most as earthly mothers or as guardians of incarnate Deity? Did he emphasize the spiritual quality of Holy Infants and angels?

Is the charm of his style sufficient to reconcile us to the effeminacy of his types? Could he have painted virile forms without seriously impairing the harmony and general excellence of his work?

What qualities in Perugino's work are repeated in Pinturicchio's? Is the spirit of the goldsmith discernible in both? What difference between their landscapes? What do Pinturicchio's landscapes embody that is not found in Fiorenzo di Lorenzo's?

Are there any technical shortcomings in Pinturicchio's work? Did he possess, in an eminent degree, the gift of restful and harmonious composition?

What is Umbrian sentiment? Did it successfully oppose or greatly modify scientific tendencies in the Urbino group of painters? In the absence of landscape in his pictures how can we judge that Melozzo da Forlì was possessed of Umbrian sentiment?

What qualities are common to the two groups of Umbrian painters in greater or less degree, but not common to the Florentine painters?

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## ITALIAN PROVINCIAL ART.

H. H. POWERS.

The supremacy of Florence among the art centers of Italy is unquestioned, and because unquestioned it is exaggerated. Not that the achievements of Florence are overrated, but those of other centers are overlooked or disparaged. A principle of art once recognized in Florence was carried farther and more perfectly mastered than elsewhere, and nowhere else could the student secure teaching so thorough or the patron find masters so competent as here. Florence became the elaborating center for ideas originating throughout a large section of Italy, drawing into her own artistic life the life of many lesser communities. Thus Siena and Pisa and other Tuscan cities became mere appanages of artistic Florence, and this was true in a less degree of remoter centers. It is surprising to note how many principles, now accepted as fundamental in art, first found recognition outside of Florence. From the time of Massaccio, Florence does little in painting save elaborate what others discover, until at last the Queen of the Adriatic usurps her supremacy and dims the lustre of her achievements.

The great centers of Italian life have been plainly located by nature. Rome was made inevitable by the Tiber, the only navigable river in western Italy, giving access to the inner country where dwelt the Etruscans. Venice was the natural entrepôt of commerce between Europe and the East, the main strategic point on the line of least resistance. Finally,

Florence, bounded on the north by the mighty Apennines, and walled in upon the south by a broad spur thrown out from the main chain, dominated the richest valley in central Italy. Not to found a city in this splendid nest at the head of Valdarno would have been an affront to Providence.

Elsewhere nature has been more ambiguous. The Apennines, which look northward over one of the most level plains in the world, on their southern side seem to have come to no satisfactory understanding with the plain. A confused tumble of hills never quite worthy to be called mountains, interspered with level patches never big enough to be called plains, stretched from the Arno to the Tiber. Here of old dwelt the Etruscans and developed their brilliant but localized and feebly organic civilization. And here, when it became time for history to repeat itself, as in like environment it is sure to do, grew up those pocket principalities with whose art we have now to do. Precluded from closer union and mutual assimilation by physical barriers, no uniform type asserts itself. Each city or province retains peculiarities which in a plain like that of Tuscany would have disappeared as the result of mutual acquaintance and imitation. But their strength is also their weakness. These little centers live their lives apart, and their artists work untrammelled. But they also work unaided. There is any amount of diversity and suggestive originality in their work; but no movement gathers serious momentum until it is taken up by a larger center like Rome or Florence, where it is quickened by the energy of a larger life. Their art is



suggestive rather than creative, full of promise rather than of fulfilment.

To one who glances for the first time at the double portrait of Duke Federico da Montefeltro and his wife, Battista Sforza, by the Umbrian artist, Piero della Francesca, the provincial character of Umbrian painting is at once apparent. It is difficult to tell in what this provincial character consists. The work is painstaking and minute, more so than many a masterpiece of Florence or Venice; but there is the same failure to grasp the portrait problem in a large way that characterizes the work of a country dressmaker as contrasted with that of her city rival. The conscientious accuracy and delicacy which characterize the artist's work throughout are less noticed than the unsophistication of his method and the narrowness of his horizon. He lacks freedom and audacity in dealing with the untoward realities of his subject. For instance, what a pity that the Duchess should have worn such a sleeve as that!—so striking a pattern in contrast with the plain body of her dress, and then, too; the bright white which seems to have still further deadened the dull hue of her complexion. The headdress was bad enough, but such a sleeve! But the painter sees no help for it. If the Duchess or her dressmaker would insist on such sleeves, what could the painter do but paint the whole as it was and leave posterity to judge between them?

It is safe to say that a Florentine or a Venetian would have brushed this difficulty aside with scarce an effort. The brocaded pattern would have been sketched or

suggested instead of being represented with such uncompromising completeness; the color would have been changed or toned down; above all, the annoying prominence of this and other details would have been reduced by masses of shadow flung boldly but skillfully across the canvas, concealing and yet revealing in such manner as the artist willed. To one who understands this secret of emphasis or intonation, the vagaries of duchess or dressmaker are no obstacle to the expression of his thought. Piero is not clumsy or dull, as his exquisite modeling of faces abundantly proves; he is merely countrified. He has the limitations that inhere in the life and education of a small town. Can we doubt for a moment that if he had learned his art in Florence alongside of Botticelli or Ghirlandajo he would have acquired something of the facility manifested in the *Visit of the Magi* or the *Life of the Virgin*? What a pity that this could not have been!

But a second look at Piero's portraits makes us pause. The landscape background, though unattractive and out of place, has something new about it, something not met with in Florentine landscapes. Compare it with Benozzo Gozzoli's *Journey of the Magi*. The latter has a much more elaborate landscape than Piero has attempted, but it has this great defect,— that it is a perpendicular landscape, while Piero's is a horizontal one. Although Benozzo has tried to make his background take its proper place and has properly reduced the size of the objects it includes, it persists in coming to the front and rising above the foreground in a most unnatural way. We accept it as a background only

because we are accustomed to imperfect suggestion in art and have learned to take the will for the deed.

And, now that we stop to think of it, we see that the Florentines had gotten a set way of painting landscape which was a radically wrong way. There are two kinds of perspective or means of suggesting relations of distance or space. If we gaze at a row of columns or look down a railroad track, we know that the columns are of uniform size and the track of uniform width throughout; and hence the apparent diminution of size or width is our measure of distance. This principle the Florentines understood, and before the end of the fifteenth century they had worked out its application to painting with extreme perfection. But, as often happens in such cases, they became too much interested in their problem and relied upon their principle of linear perspective too exclusively. Unfortunately, it is of very little use in landscape painting, where the objects represented are not uniform in size and the lines are not parallel. We can judge the distance of a man by his apparent size, because we know about how large he really is; but we cannot do this for a hill or a tree. That is the reason why the Florentine painters put long colonnades and marble pavements into such improbable places, because in no other way could they make the background keep its place. Failing that, the background climbs on top of the foreground, as in Benozzo's picture.

But nature is not thus dependent on colonnades and pavements. If we cannot guess the distance of a hill by its size, of which we know nothing, we can guess it quite

as accurately by its color and outline; for distant hills are dimmer and bluer than near ones, due, as we know, to the opacity and color of the atmosphere. Nothing could well be more elementary and familiar than this way we have of locating distant objects out of doors, and the law of aerial perspective which this suggests. But artists have a way of overlooking very obvious things, especially when they get interested in something else. Florentine artists show virtually no appreciation of this fact in nature or the law based upon it during the first two centuries of their great art activity and so their landscapes are all more or less perpendicular.

Turning now to Piero's landscape, we find it monotonous and defective in detail, but in this essential point of making outdoor things seem distant it discloses the true principle. Not being bred to art in Florence, where principles were very much formulated, he does not have to be orthodox. Art traditions in Umbria had not acquired the momentum which made seeing unnatural and innovation difficult. Deprived of the marvelous conventions of Florentine art, he is left alone with Nature, free to learn what she can teach him. Such deprivations are never wholly without compensation. And so we are reconciled, not to say rejoiced, that Piero was left to paint in his own countrified way. His helplessness is but one aspect of the larger freedom which led to a deeper perception of nature and to the founding of a new and better tradition in landscape painting.

Great as is the principle discovered by Piero, it does not make him a great landscape painter. Landscape

remains an accessory, and a very small accessory, in his art. It is doubtful whether he attached any considerable importance to it, and certainly in the case already cited it adds little charm or meaning to the whole. It remained for his successors and pupils to realize the full import of his discovery.

Whether the surmised discipleship of Perugino to Piero be a fact, there is no doubt that upon his shoulders rested the mantle of Piero. That which Piero had left in germ, Perugino brings to flower and fruit. Many characteristics combined to make the indefinable charm of Perugino's exquisite works, — his perfection of detail and finish, his refinement, his gentle dignity, and pure but restrained emotion. But perhaps nothing plays more unconsciously upon the spirit of the beholder than the marvelous depth of the landscape that unfolds itself behind the scene, and the soft radiance of the Umbrian sky, which suffuses the whole with its gentle glow, and works its nameless spell, like an unheard melody, upon our unconscious spirit. Just why Madonna should seem more beautiful or suffering and sorrow more touching under the waning glow of sunset, or when the softened summer dreams over land and sea, we may not know; but that they do, in art and in nature, we are left in no doubt whatever. The meaning of attitude, form, and face—things upon which we fix our gaze and deem sole factors in our thought—count for nothing as compared with the smile or frown of nature, which envelopes us and warms or chills our hearts. It is the ineffable nature setting, not so much material and picturesque as spiritual and serene, that

gives to the works of Perugino, and even more to those of his great pupil, Francia, that elusive charm which is so vainly sought in figure or face.

The tale of Piero's influence and of Umbria's gift to the art of Italy is not yet told. Endowed with other instincts, but asserting even more than others his right to think new thoughts, Melozzo da Forli claims first place among the artists of provincial Italy. Not the subtleties of easel painting, but the great problems of mural decoration, to which Piero was likewise devoted, claimed his attention. Seldom has discovery come more like a bolt from the blue than in the person of Melozzo. Forli, the place of his birth, is a sleepy little town in the Italian Marches. In his day it treasured the memory of a royal marriage which had been celebrated there a thousand years before, and of a petty despotism which had broken the monotony of provincial existence with an occasional tempest in a teapot. The scant attractions of to-day he knew not. The pretentious cathedral was then unbuilt, and of the works in the little art gallery he perhaps never saw but one, a signboard painted by himself. If other towns contributed to the education of Melozzo, they were scarcely more munificent. His alleged painting in Loreto and sojourn in Urbino are more than doubtful, and account for nothing if true. During the formative period of his life, Melozzo remained unprompted and unspoiled, a condition fatal to a craftsman but vital to a genius.

Melozzo was a genius. The proof of it is to be found, not in the provinces where his work has wholly

perished, but in Rome, where it is preserved in a few precious fragments rescued from the ruin of the church which was the scene of his chief labors, and hidden away in the cavernous recesses of S. Peter's. Melozzo's epoch-making work adds still another chapter to the history of perspective, the only one, apparently, that remained to be written. We have seen that Piero half unconsciously discovers the law of aërial perspective which receives such wonderful development at the hands of his great pupil, Perugino. We have now to trace the result of his studies in linear perspective, to which he devoted himself with equal assiduity, and which found such development at the hands of the greater Melozzo. Piero seems to have distinguished himself rather in the theory than in the practice of linear perspective, his fame resting chiefly on a treatise in which mathematics were applied to this subject. To the pupil was reserved the application of these principles to a new problem, — that of decorative foreshortening.

The wall decorators had elaborated their rules for the painting of upright walls. The foreshortening of figures for pictorial purposes was well understood. Thus, if a figure was represented as reclining side toward the spectator, it was represented full length; but if reclining in line with the line of vision, say feet toward the spectator, as in the case of Mantegna's *Pietà*, it was foreshortened. This foreshortening, it will be readily understood, is merely an application of the law of linear perspective. This pictorial foreshortening, though not perfect in Italian art of the period, was well recognized.

But the Italian architecture then so much in vogue, offering domes and vaults to decorate, required a very different kind of foreshortening. The surface of a vault or dome leans forward or inward from its base, and if standing figures are painted on such a wall they will lean with it. This was accepted as a necessity of decorative art. Ceilings, domes, and vaults could not furnish upright walls to the painter, and so the spectator must simply make the necessary allowance and imagine them as upright. Such things, it might be argued, were the proper function of the imagination in art.

But Melozzo thought otherwise. When he received the commission to paint the dome of the Church of the Apostles in Rome, it occurred to him that if by foreshortening a figure could be made to incline on an upright wall, then by foreshortening a figure could be made to stand upright on an inclined wall. The principle was perfectly simple, but its application was difficult and its effect revolutionary. And so the great dome was filled with hovering forms, not gazing downward from the overhanging walls, but upright, and, seen from below, majestic and erect, as they stood about the base of the forgotten dome or floated in the empyrean.

It will be seen at once that this is a totally new kind of foreshortening. Its purpose is not to show the relation of figures to one another in the space represented in the picture, but to correct the divergence of the wall from the perpendicular, to straighten up a picture which the wall is tipping inward. This may be denominated decorative as contrasted with pictorial foreshortening. It is this principle, so marvelously elaborated by Mel-



ozzo, that is responsible for the stupendous effect of Michelangelo's masterpiece, the Sistine ceiling, as also for the extravagant illusion in Correggio's famous dome in Parma.

But it would be a wrong to Melozzo and a wrong to art to pass in silence the sublimer aspect of his work. To stand figures upright upon leaning walls is no gain if the figures are devoid of character and meaning. Commonplace thought is never made significant by clever expression. But the fame of Melozzo rests upon no mere cleverness. The work of the great artist, now removed from its setting and scattered in fragments, is eloquent with the greatness of a thought that survives all changes. Its foreshortening is forgotten or misunderstood; but the majesty of these solemn faces, the grand rhythm of their movement, the sublime emotion which struggles for expression through face and form and attitude, — these inspire the earnest beholder with a solemn awe scarce felt in any other presence. The upturned face of the apostle is strong with the transfigured manhood which has been the dream of the Christian ages. The angel of the timbrel, moved by an impulse vaster than all human joy or fear, leads off in a song that throbs through the courts of heaven and speeds the planets on their course. Not alone in the science of perspective, but in the sublime thought that made that science worthy, does this shadowy figure who moves across the dim stage of half-forgotten history foreshadow the great Florentine.



SECTION VI.

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**Schools of Northern Italy—I.**

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### SPECIAL BIBLIOGRAPHY, No. 6.

*Lesson 22. Padua:* SQUARCIONI; MANTEGNA; MARCO ZOPPO.

*Lesson 23. Ferrara:* COSIMO TURA; FRANCESCO COSA; LORENZO COSTA; IL FRANCIA.

*Lesson 24. Verona:* PISANELLO; LIBERALE DA VERONA; GIROLAMO DAI LIBRI.

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*Vicenza:* MONTAGNA.

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By Mary Montague Powers.

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Mantegna is the representative of an exceedingly interesting art movement which he was able to carry on to a well-rounded development by means of his long life, exceptional ability, progressive spirit, unaltered devotion to his early ideals and the generous patronage extended to him.

His historical importance has made him the subject of numerous biographical and critical treatises. Two of the latest are by Kristeller (translated into English) and Yriarte. These quarto volumes are profusely and admirably illustrated. The head-pieces and initial pictures of Yriarte's chapters include the greater part of Mantegna's known engravings and drawings. Kristeller's chapter on Squarcione will be hailed with delight by the student.

Of the smaller monographs, Williamson's is one of the best of the useful series edited by him; and Thode's deserves all the praise bestowed upon the other numbers of the Knackfuss series.

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## **Lesson 22.**

**Padua.**

### **SQUARCIONE AND HIS SCHOOL.**

#### **OUTLINE FOR STUDY.**

#### **FRANCESCO SQUARCIONE. 1394-1474.**

Giotto's frescos a school for early Paduan painters.

Squarcione's contemporaries among Italian artists; dominant aim of the art of his day.

Squarcione's school; his collection of classic antiquities and its effect upon Renaissance art.

#### **ANDREA MANTEGNA (*Andrea di Ser Biagio*).**

**1431-1506.**

The fundamental idea of the Paduan school.

Donatello's influence on the later Paduans.

Mantegna's powerful originality; grandeur of his conceptions; his severe study of technical problems; absence of the trivial in his thought; his antiquarian tastes.

His life and works in Padua; relations with Squarcione; with the Bellini family; frescos in the Ovetari Chapel (Chapel SS. James and Christopher), Church of the Eremitani—his coadjutors in this work.

Easel pictures of the Paduan period; altar-piece for Sta. Giustina; for S. Zeno, Verona.



The removal of Mantegna to Mantua; his honorable reputation as man and artist; civic and social honors bestowed upon him.

Frescos in Castello di Corte, Mantua.

His call to Rome.

The cartoons, Triumph of Cæsar.

Allegorical subjects painted for Isabella Gonzaga; Triumph of Scipio and other works of his latest years.

Mantegna as an engraver.

The extent and power of Mantegna's influence.

#### TOPICS FOR FURTHER RESEARCH.

Padua, the learned City.

The Carrara Family.

The Family of Gonzaga.

Vittorino da Feltre, tutor of the young Gonzaghe. Symonds; Age of Despots. Ch. III; Revival of Learning, ch. V; Woodward.

Story of St. James the greater; of St. Christopher.

Influence of antique ideals on fifteenth century painting. (Paget.)

#### QUESTIONS ON SPECIAL PICTURES.

##### SQUARCIONE.

No. 294—*Madonna and Child.*

Kaiser Friedrich Museum, Berlin.

Tempera on wood.

This has long been claimed as genuine: it is signed and was in the possession of the Lazzara family until 1882. If its authenticity is accepted, it is the only authentic example of Squarcione's work.

Note the unhackneyed *motif*, the types of both mother and child, the garlands and candelabra: can these features be traced back of Squarcione to either sculptor or painter? What effect is produced by the heavy black drapery? Have other artists used it with like effectiveness? What is the character of the profile? Cf. 230, 231. Was it a common method of drawing the face? Has it been previously applied to the Madonna? What advantage has it?

What details recall the very early artists? Are there any details that show advanced skill?

Squarcione is usually characterized as hard and dry in manner; does this picture justify that criticism?

#### No. 293—Crucifixion.

Ateneo, Pesaro.

Probably a school piece.

Cf. 67, 82. What had this artist learned that was not known to Giotto and Giotto? Did he understand anatomy? Is the body inert, heavy, sinking? Is it a deeply pathetic figure?

What are the angels doing? Why are they so small? Examine the persons at the foot of the cross: do their faces and gestures adequately express their emotion? Again compare 67. How do the draperies compare with those in 296, 298? Is correct anatomical form suggested beneath the draperies?

Had the artist a better understanding of landscape than Benozzo? Why is the winding road so often repeated? What time of day is suggested? Are lights

and shadows and the sense of space so used as to emphasize the tragedy?

### MANTEGNA.

#### No. 295—Condemnation of St. James.

Chapel SS. James and Christopher, Eremitani, Padua.

Fresco: painted 1452-1459.

The Chapel of St. James the greater and St. Christopher is as important an illustration of North Italian art as the Brancacci Chapel of Florentine. The Chapel, situated at the right of the high altar, is a rectangular apartment with a deep apse. The entire wall surface is painted, the pictorial subjects enwreathed in garlands of fruits and leaves with shells and fluttering ribbons. On the side walls are scenes from the lives of the two saints to whom the chapel is dedicated, arranged in two tiers with lunettes above; on the vaulted ceilings are triangles and medallions enclosing figures of Evangelists and Church Fathers; on the altar wall, The Assumption of the Virgin.

Jacopo Levin, to whom the chapel was bequeathed by the Ovetari family, gave the commission for decoration probably to Squarcione, who employed several of his pupils in the work. The general design of the decoration is accredited to Mantegna, then in his early twenties, although he actually painted not more than six of the scenes. The severe drawing, classic inspiration, and intermixture of rich ornamental design make the decoration of this chapel one of the most notable innovations in the history of Italian painting.

In the scene here reproduced the Saint is taken by Roman soldiers before Herod Agrippa, who condemns him to decapitation. The guard on the extreme left is said to be a portrait of Mantegna.

Is this a work of unusual vigor in grouping and in distribution of light and dark? Is it free and spontaneous or studiously restrained? Is the idea of historical representation successfully carried out?

Compare with 126. Which picture is most thoroughly classic in spirit? Analyze the differences. Are classic details appropriately introduced? Which are especially to be noted? Compare architecture with 216.

Have the faces a portrait character or are they the classic Roman type? What means had Mantegna for becoming acquainted with the classic type? Which are more suggestive, faces or attitudes?

Is the saint well characterized—could any other person be mistaken for the saint? Is he earnest, ascetic, eloquent? mild or impetuous?

Study the figure at the left in its relation to the design; would the composition be as satisfactory without it? Is the boy in the foreground an essential part of the design? What is the effect of the spears in the background? Cf. 14, 137. Why is the tree introduced at the left?

What most interested the artist in this work? Are there unnecessary accessories—i. e., that do not aid in the visualization of the story? Would the picture be improved by omitting anything?

#### No. 308—Presentation.

Kaiser Friedrich Museum, Berlin.

Canvas: 2 ft. 9 in. by 2 ft. 2 in. Mantegna's easel pictures were painted in tempera, glazed with varnish.

A majority of critics consider this an early work. There is a replica, with some changes, in the Querini-Stampalia collection, Venice. Mantegna is said to have originated the style of illustrating Bible incidents with half-length figures.

Has the artist endeavored to portray this scene in Oriental dress? What peculiarities of dress are there?

What Biblical expression concerning the Christ-child is suggested?

What is the sentiment of the Mother towards the Child? How expressed? What contrast heightens this effect? Is tenderness of sentiment characteristic of Mantegna? Cf. 298, 299, 309.

Toward what is the glance of Simeon directed? What does that signify? Explain the presence of the three persons in the background. Are these faces characteristic of Mantegna? Are they fine in sentiment, or are they hard and unlovely?

Are all objects on their right planes—i. e., does Madonna's arm come in front of the infant, are the folds of Simeon's mantle nearer than his beard, his head and Madonna's in front of the others, etc.? If so, how is it accomplished—by outlines, proportions, or by relative light and dark? Are the bodies properly indicated under the clothing? Note especially the Child. Is the brocaded design broken naturally at the folds? Are the delicacy and precision of outline uncommon? Commendable or objectionable?

#### No. 297—Portrait of a Man.

Kaiser Friedrich Museum, Berlin.

On wood: painted 1459.

The original of this portrait was the energetic Cardinal Ludovico Scarampi, Archbishop of Florence and Patriarch of Aquileja—one of those "prelates who wear coat of mail and sword." He acquired great influence and wealth and was appointed Regent of Rome during the absence of Pope Eugenius IV who, because of political disturbances in central and southern Italy, resided for several years in the cloister of Santa Maria Novella, Florence.

What character is expressed in this face? Are its lines those resulting from mental and moral strength or from a hard and dissolute life? Does it suggest a "church father" or a worldly prelate? Has the artist treated it intelligently? sympathetically? How would an Egyptian statue resemble it? How a face of flesh? Is there too much or not enough detail?

Is the treatment of hair to be commended? Which is the more like nature — this (note also the beard of Simeon in 308) or 206? How does the general treatment of the portrait resemble 136?

Is there a sense of roundness—detachment from the background? Cf. 188, 190. Does the dress add to or detract from the reality of any of these examples?

**No. 298—Circumcision:** detail of Altarpiece.

Uffizi, Florence.

On wood: 2 ft. 9 in. by 1 ft. 4 in.

This is a reproduction of the lower part of the right wing of a triptych which was painted, about 1460, for the chapel in the Castello Vecchio, Mantua. The circumcision takes place in a lofty hall, the walls of which are decorated with classic and Renaissance ornament. The painting is of extremely delicate finish with gold on the high lights.

In what pictures has this intimate and tender relation between mother and child appeared? How is it expressed? What causes the touch of pathos? May it have a still deeper meaning?

Study carefully all the draperies: are they taken from nature? What gives them a classic character? Cf. Series A. Does this seem like flat surface work?

What is the effect upon the picture of the fine lines of drapery? Seek instances of similar treatment in other painters and elsewhere in Mantegna and determine whether this is classicism, or a necessity imposed by the material, or a mannerism of the period.

In what does the charm of the little attendant consist? (Study this detail until the delicacy and fine harmony of line, for which Mantegna was so justly famous, as well as his deep yet dignified and reserved sentiment, are thoroughly appreciated.)

No. 299—St. George.

Academy, Venice.

Panel, 2 ft. 1 in. by 1 ft.: painted about the time of the Mantua frescos.

Mantegna was a fine colorist, his color scheme sometimes warm, sometimes light and silvery. The reflections, the lights on the bronze plate armor and on the chain armor beneath are painted with absolute perfection in harmonious tints of green and greenish blue. Seldom has the ideal mediæval saint been so completely and charmingly realized.

Compare with Donatello's St. George, 434. Which tells more of the story? Which is more actual? Which stimulates the fancy more?

In what does the mediæval view consist? Does this St. George show signs of the stress and turmoil of conflict? By what means has he conquered? What is his mental attitude? In what sense is this a successful representation of St. George?

Is such scenery as this familiar? Has Mantegna drawn it from his fancy? Is the winding road a successful study in perspective? Has it any other value?

Why is the figure standing within an embrasure? Can it be imagined a statuette? Why was the garland introduced? Does it add to the beauty or significance?

Does the picture depend upon technical perfection for its charm or has it a more profound and subtle value?

**No. 300— Court of Ludovico Gonzaga: detail.**

Figures life size.

**No. 301—Ceiling Decoration.**

Camera degli Sposi, Castello di Corte, Mantua.

Frescos: series completed 1474.

This family apartment in the old castle of the Gonzagas was frescoed by Mantegna during the second decade of his residence in Mantua. The general scheme of the wall decorations simulates brocade hangings which are drawn aside to reveal scenes from the family life. The painting of which 300 is a detail covers one wall and includes the family of the Marquis Ludovico; it is usually known as *The Reception of an Ambassador*. This is the earliest known painting of a family group. The ceiling is cut into numerous spandrels, fancifully decorated with mythological scenes and medallions interspersed with garlands of fruit and heraldic emblems, in grisaille and gold; the illusive opening in the centre, reproduced in 301, discloses a brilliant blue sky. The daringly foreshortened putti and heads looking over the delicately carved parapet and the playful spirit of the whole prefigure Correggio's frescos in the Parma domes.

Mantegna's method was not that of "*buon fresco*," painting on wet plaster; he painted on dry plaster,—"*a secco*,"—a less durable process, and his Mantua frescos have suffered much from time and repaints.

Do the men in 300 seem alive and interested in what they are doing? Are they purposeful? (Analyze the faces and attitudes as if they were real people and see if the representation lacks anything.) Are modeling



and the treatment of textures successful? Why do some of the horizontal lines slope downward? And why are some of the feet only partially seen?

Study 301. Why was this a remarkable and difficult thing to do? Is it successfully carried out? Is the illusion complete (the ceiling is, in reality, an unbroken surface)? Has it other advantage than the skill necessary for its execution? Are the putti attractive? Have the other faces vitality and vivacity? Do they belong to the same social rank as the personages in 300? (The careful observer will have no difficulty in deciding which of these heads have been entirely repainted and which bear evidence of a master hand.)

How are the figures lighted—does the light come from above, from below, or is it diffused? What effect has this on the illusion?

### No. 310—The Dead Christ.

Brera, Milan.

A study that was found in Mantegna's studio after his death, leading to the supposition that it was a late work: but recent and eminent critics think its date is about that of the Mantuan frescos. While it may be criticised as a study in foreshortening it is remarkable for its otherwise close observation of nature.

Is this treatment of the subject admissible in art? Does it increase reverence for the Savior's sacrifice? Does it stimulate imagination in any useful way? Was the artist's motive devout? Did Mantegna ever fail in taste or appropriate feeling?

Are the accessories consistent with the probable disposition of the body of Christ after it was taken from the cross? Why the pillow? The jar beside it?

Does the grief of the weeping saints evoke a responsive emotion?

Considering this as a study in anatomy, has the artist been thoroughly successful? Are head and hands too large? shoulders too broad? chest too heavy? What type of man is suggested by the physical characteristics? Could the spectator stand in a position where the figure would be so violently foreshortened and the feet, hands, and head preserve these proportions? Is this a dead man or a living man in a position of repose?

No. 309—*Madonna with St. Joachim and St. Anna.*

Royal Gallery, Dresden.

2 ft. 5 in. by 1 ft. 11 in.: painted between 1481 and 1488 and in excellent preservation. About that time Mantegna adopted the use of canvas, employing it almost exclusively thereafter.

Kristeller thinks the attendant saints are Joseph and Elizabeth.

Compare with 308, studying hair, hands, draperies, halo. What difference in the method of painting? Which seems the more mature work? Which indicates a more delicate appreciation of beauty? In the older heads is Mantegna's characteristic hardness modified into close resemblance to life? Cf. 297, 310. Might the painting be referred to any other artist than Mantegna?

What is the character of the two older saints? Would the picture be more attractive without them? What is borne by the little St. John and what is its meaning in this connection? Does the painting leave anything to be desired in tenderness, nobility, devoutness? In technical treatment?

**No. 314—Judith.**

Uffizi, Florence.

Drawing in water-color, executed 1491.

What is Judith's mental attitude toward the act she has just committed? How are mistress and maid distinguished?

Is the telling of a story Mantegna's chief concern here? What elements are added purely for decorative effect? Is Judith's attitude chosen for naturalistic or decorative reasons?

Note the classic character of the drapery, its delicacy and its extreme beauty. Does it conceal or define the form? Why has the artist added his signature in this way? Analyze the value of a drawing like this in its revelation of character, in its suggestion of resource.

**Nos. 302-307—Triumph of Julius Cæsar.**

Hampton Court, England.

A series of nine canvases, each about 13 feet square, completed 1492. They were to be hung in a room built especially for them in the Reggia by the Marquis Francesco of Mantua. Later they were occasionally used as stage scenery for plays of Plautus and Terence given in the palace. Bought by Charles I of England, in 1629, and placed at Hampton Court, they were reserved by Cromwell during the general dispersion of the King's pictures and are now the chief attraction of that gallery.

In the reign of William III they were restored by a French painter and much injured in the process.

The general theme of these canvases is a triumphal procession of prisoners and spoils of war.

No. 302—2d panel, Foreign gods—Colossal Statue of Jupiter, bust of Cybele.

No. 303—3d panel, Trophies of Arms.

No. 304—detail, 4th panel, Temple Treasures.

No. 305—detail, 4th panel, Sacrificial Beasts led by Youths.

No. 306—5th panel, Elephants bearing Baskets of Fruit and Standards with the Sacred fires tended by Acolytes.

No. 307—8th panel, Musicians and the Insignia of Rome preceding the Chariot of Cæsar.

Is the onward movement of the procession well expressed? What details contribute to that effect? What elements heighten the decorative effect of the whole? (Note the trumpets, the torches, etc.)

Is this a successful portrayal of animals? Had the artist seen elephants? Do they lend themselves easily to artistic representation? How has Mantegna used them?

Are these thoroughly classic scenes? Enumerate the classic elements. Define classic spirit; does that pervade these compositions? Do they fail in any respect?

In 302 are the marble and bronze character of the statues evident? How do they differ from the living forms about them?

What beauties of figure and attitude, of drapery, of face and expression are noteworthy? Are these elements characteristic of Mantegna's work? How does this series rank in importance, in artistic ability, in

intellectual content when compared with the chief paintings of the fifteenth century?

**No. 311—Madonna of Victory.**

Louvre, Paris.

Canvas: figures life size.

Painted, 1496, for the votive church of Santa Maria della Vittoria, Mantua (now destroyed), in commemoration of the victory claimed by Marquis Francesco Gonzaga over the French at the battle of Fornovo, July, 1495. The Marquis kneels in the foreground. The archangel Michael and St. George hold back Madonna's mantle; in the background appear the heads of St. Andrew and the warrior saint, Longinus, patrons of Mantua; in front, Elizabeth, patron saint of Marchioness Isabella, said to be the portrait of the Beata Osanna, a member of the Gonzaga family.

This picture recalls a traditional theme of mediæval worship—Madonna in the rose garden.

Of what are the canopy and background made? What suggested it? What significance in the ornamentation of the throne? Do these accessory features distract attention?

How is the picture built up? Study the arrangement of the figures. Note also the disposition of masses of light and dark: what is the effect upon the picture? Cf. 308, 309: is there more freedom, more suppleness, more delicacy in the draperies and treatment of the flesh? Is there in any way a new spirit manifest?

Is the spirit of the picture sincere, devout? Is there beauty of individual forms and faces? Has Madonna tenderness? character? Why is this picture so highly esteemed?

**No. 296—Madonna and Child with Saints.**

National Gallery, London.

Canvas: 4 ft. 6 in. by 3 ft. 9 in.: painted about 1497.

The saints are John the Baptist and Mary Magdalen.

Has the lemon or orange tree any symbolical meaning? What led to its frequent appearance in North Italian art?

Study the draperies, especially the Magdalen's, comparing with Greek and Roman statues. Note also the dignity and seriousness of the work coupled with tenderness and beauty. Are these characteristics of Mantegna's art?

**No. 312—Allegory: Wisdom Victorious over the Vices.**

Canvas: 6 ft. 2 in. by 5 ft. 2 in.

**No. 313—Dancing Muses: detail of Parnassus.**

Louvre, Paris.

These pictures were painted early in the sixteenth century for the "Studiolo" of Isabella d'Este, wife of Marquis Francesco Gonzaga, in the Reggia at Mantua. The companion pieces were *Combat of Love and Chastity*, by Perugino; *Court of Isabella d'Este*, No. 283, and a mythological subject by Lorenzo Costa. The subjects and details of arrangement were dictated by Isabella. The paintings were taken to France by Richelieu after the French Conquest of Mantua, 1630.

No. 312. Minerva, goddess of Wisdom, aided by Diana, goddess of Chastity, and Philosophy with the torch of reason, drives away from their pleasant bowers a "herd of vices whose helpless king, Ignorance, is carried away by Avarice and Ingratitude." Sloth appears as an armless creature, Malice as an ape, Fury as a centaur; Venus, standing on the centaur's back, and the female Satyr surrounded by a flight of Loves are symbolical of sensuality. The painting is fresh and rich in color.

Does the figure of Wisdom recall a classic divinity? Are the Vices easily distinguished? Could they have been more so? What is the meaning of the human tree? Explain the scroll. What connection have the group in the clouds with the scene below?

Is the theme an artistic one? Could it have been more artistically treated? What is commendatory in Mantegna's treatment? Compare with the *Triumph of Cæsar*: which is the more characteristic work? the more able? Formulate reasons for these conclusions.

No. 313. The theme is the triumph of Venus, queen of love, over Mars, god of war. The two deities stand on the sacred mount, around the foot of which dance Apollo and the Muses. The Muse who leads the dance is, traditionally, the portrait of Isabella d'Este.

Are the dancers light, lithe, thoroughly alive? Compare other dancing figures, 440, 454, 168. How is free movement suggested? In which best expressed?

Is the action restrained, as in good classic art, or is it extravagant? Is the sentiment restrained in accordance with Christian principles or is it Pagan? Could this be called a dance of Bacchantes? Cf. Series A, 219. Could it be called a dance of angels? Cf. 186.

Note that the limbs are outlined: is this line beautiful, sensitive? Does it help the modeling—i. e., does it seem to round the limb?

## MARCO ZOPPO.

**No. 315—St. Christopher in Search of the Greatest King.**

Chapel SS. James and Christopher, Eremitani, Padua.

Marco Zoppo, to whom this fresco is attributed, was a pupil of Lippo Dalmasia, an archaic Bolognese miniaturist, before entering the bottega of Squarcione to study the collection of antiques there. He was coworker with Mantegna, and together with others of the school was employed upon the frescos of the Eremitani Chapel, which was decorated under Squarcione's supervision. Zoppo was master of Lorenzo Costa and Francia. (See Blanc, *École bolonaise*, Appendix I.)

These two pictures occupy a lunette over the famous work by Mantegna. (See Note, No. 295.) Portions of the vaulted ceiling appear above. The unnatural angle of some of the figures must be accounted for by the position of the camera relative to the wall.

Is the architectural part of the design well drawn? the landscape? the animals? the draperies? Do the pictures convey the idea that the saint was a man of unusual size? What is his character? Explain the figure knocking at the door.

Have these works original traits or are they imitations of other painters? Is there any resemblance to Mantegna?

## GENERAL QUESTIONS ON MANTEGNA.

Are Mantegna's paintings ever trivial? Does his interest in scientific presentation preclude love of beauty? Cite examples. Are his compositions stately? stiff? lacking variety? Where do they suggest study of bronze or marble sculpture?



Is he sympathetic in portraiture? Cf. 287. Are his faces ever free from hardness? Do they convey an impression of life and motion or of immobility? Does this serve to emphasize the type of character he wishes to present?

Does he present a distinct type of Madonna, or is it a varying one? Are there evidences of development in power of conception? Does he bring it to perfection? Have his Madonnas beauty of person? beauty of character? Do they show affection, sentiment? Do they adequately represent the Madonna ideal?

How thoroughly did Mantegna enter into the classical revival of his age? Compare with Ghirlandajo and Filippino Lippi in this regard; with Botticelli. Have Mantegna and Botticelli the same feeling for beauty of line?

Why did Mantegna hang his pictures with garlands? Are they imitative of nature?

What would be the natural effect of life at a brilliant court on an artist's work? Is such an effect apparent in Mantegna's paintings?

(Note especially the precision in drawing which is one of the indications of a great master; a precision that is quite aside from the stiffness and woodenness from which some very great artists take many years to escape.)

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## **Lesson 23.**

### **SCHOOL OF FERRARA.**

#### **OUTLINE FOR STUDY.**

#### **COSIMO TURA. 1423?-1495.**

Early painting in Ferrara; the school founded by Cosimo Tura; its traits—their derivation from the fourteenth century, from Umbria, from Padua; transalpine influence; Ferrarese genius for ornament; differentiate the Ferrarese from other schools of northern Italy.

Characteristics of the paintings of Tura; his interest in antique art; in anatomical research; his color; his individuality.

Contemporary appreciation of Tura; the Schifanoia Palace.

#### **FRANCESCO COSSA (del Cossa). 1430?-1480?**

Analogies between Cossa's style of painting and that of Tura; the two masters as collaborators.

Cossa's life and works at Bologna; his service to the school of painting there.

#### **LORENZO COSTA. 1460-1535.**

Costa's education; his departure from Ferrarese ideals and approach to the Umbrian; compare with Gentile da Fabriano and Ottaviano Nelli.

Costa's relation to the school of Bologna; his association with Francia.

Costa's call to Mantua; his work and social position there.

**IL FRANCIA** (*Francesco di Marco Raibolini*). 1450-1517.

The new direction given to Bolognese painting by Francia and Costa.

Francia as goldsmith, medalist, and type founder; evidences in his early paintings of familiarity with metal work.

Influence of Costa; Francia's color compared with the general color scheme of the late fifteenth century North Italian schools.

Francia's spirituality; exquisite quality of his Madonna faces and of his angels.

Advance in freedom and grace of Francia's late works.

**TOPICS FOR FURTHER RESEARCH.**

Princes of the House of Este; their attitude toward learning and the fine arts. (Gruyer.)

Poets of Ferrara—Boiardo, Tasso, Ariosto. (Gardner.)

The Bentivoglio family.

Influence of Savonarola on the politics of his native province. (Gardner, *Dukes and Poets*, ch. ix.)

The form of pageant called Trionfo. (Brown, *Fine Arts*.)

The Warrior Saints.

The Papal mint. (Fabriczy, *Italian Medals*, Part II. ch. ii.)

## QUESTIONS ON SPECIAL PICTURES.

## COSIMO TURA.

## No. 279—Triumph of Venus.

Schifanoia Palace, Ferrara.

Fresco: series painted 1467-1470.

Palazzo Schifanoia ("Begone, dull care") was a summer residence of the Estensi, in the outskirts of Ferrara, completed by Duke Borso. The great hall on the first floor was decorated with frescos in three tiers, the general theme being the illustration of the twelve months. Each month formed a vertical division of the design—above, the appropriate Divinity, next, the Zodiacal sign, and beneath that a suitable field scene. The latter afforded a pretext for the introduction of the pursuits and pleasures of the duke and his court, and the walls were "a veritable encyclopedia of the public and private life of this epoch."

The design of the whole is attributed to Tura, but he was assisted in the execution by his pupil, Cossa, and others. Whether the panel 279 was painted by Tura personally is open to question. It illustrates April, "the month of the revival of the forces of life," symbolized by conjugal love and rabbits (emblems of fertility).

Who are the figures on the triumphal car? What does the goddess offer to the kneeling knight? How is the car constructed? How propelled? Why is this central theme disregarded by the other figures?

Explain the introduction of the nude figures on the right. Do those that are clothed show equal study of the human form? What interest have the costumes?

What is the artistic value of the picture? What does it indicate regarding the taste, the æsthetic culture of the artist and of his patrons?

(Study the work carefully for beautiful and interesting passages.)

**No. 280—Madonna Enthroned.**

National Gallery, London.

7 ft. 10 in. by 3 ft. 4 in.

Originally the central panel of an altarpiece ordered by the Roverella family for the church of St. George, outside the walls, Ferrara.

On either side of the throne are the Tables of the Law, in Hebrew characters. The angels in front are playing a "Regal" or portable organ.

How does the ornament differ from that used by Mantegna? Has it a classic origin? What is the artistic value of the stone Tables of the Law? What their interpretation in this connection?

What does the picture lose by the absence of saints? How would their introduction affect the purely artistic treatment? Define the character of the angel musicians. What do they add to the picture? Does this work show Tura as a lover of grace and beauty? As an accomplished artist?

**FRANCESCO COSSA****No. 281—Madonna Enthroned, with Saints.**

Gallery, Bologna.

Canvas: figures life size.

Painted, 1474, for two gentlemen of Ferrara, one of whom, Judge Alberto de' Catanei, is introduced into the picture, kneeling beside Madonna. On the right sits St. John the Evangelist; on the left, St. Petronius, Bishop and patron saint of Bologna, holding a model of the city with its towers. Above is represented the Annunciation.

Does this seem the work of a mature or immature artist? Does it indicate superior ability and taste?

Why the unbeautiful Madonna? Is the Child human or divine?

Are the figures characterized by ease or angularity? Are the saints portraits or ideal? Do their faces indicate interesting experience? Can that compensate in a work of art for lack of beauty?

As examination proceeds is the picture regarded more favorably? Is there a consciousness of strength, insight, elevated conception? Are the types interesting?

### LORENZO COSTA.

No. 282—*Madonna and Saints.*

S. Giovanni in Monte, Bologna.

Painted 1497, for the altar in Capella Ercolani e Segni, one of the numerous chapels of this very ancient church. St. Augustine and St. John the Evangelist are at the left of Madonna; St. Posidonio and a monk at the right. The simulated opening at the base of the throne disclosing a charming bit of landscape is a Ferrarese characteristic. An important example of Costa which so resembles Francia's work that the suggestion has been made that it was painted by both artists.

What qualities in this picture not found in Cossa and Tura? What suggestion of Mantegna and his fondness for classic detail? Is this spirit carried through the picture?

Study the faces of Madonna, the Child, and St. John; has this type appeared before? if not, how does it differ?

Are draperies painted with more knowledge and skill than by Cossa and Tura? Is there equal strength?

Is the scene below the throne a happy addition to the picture?

Does this resemble any Florentine work in technique? How does it compare in date? Is this Madonna more beautiful, more interesting, more spiritual than those by Mantegna?

**No. 283—Court of Isabella d'Este.**

Louvre, Paris.

6 ft. 2½ in. by 5 ft. 1 in.: painted between 1516 and 1520 for the Study of Isabella d'Este in the Reggia at Mantua (see note 312). In the center of the picture Love places a wreath of laurel on the head of Isabella, inspirer of musicians and poets, who gather on either side. In the foreground a young girl crowns a bull, emblem of strength, while another crowns a lamb, symbol of innocence. The warrior on the left, who has wounded a hydra with his lance, is apparently a portrait of Count Baldassare Castiglione, writer of the celebrated "Cortigiano."

In what sense does this represent the court of Isabella? Might greater prominence have well been given her in the picture? Is the arrangement of figures fortuitous? Are attitudes graceful, natural? Are they chosen for effect?

Why is the tournament represented? Is there a successful rendering of distance and atmosphere? Is this a new treatment of trees? Compare with landscapes by other artists,—Benozzo Gozzoli, Lorenzo di Credi, the Umbrians. Would this make an effective wall decoration? In what does its charm consist?



## IL FRANCIA.

## No. 285—Annunciation.

Brera, Milan.

Transferred to canvas from wood: 7 ft. 8 in. by 7 ft. 4 in. painted about 1490 for Marquis Francesco III of Mantua.

Cf. 91, 120, 432. How does this Annunciation compare with these earlier compositions in beauty? in sentiment? in strength? in technical ability?

Why is it represented as an outdoor scene? Has this landscape the same quality as 284? What does the architectural setting add? To what period does it belong? Cf. 282, 284. Note the formation of the column or pilaster and the position of the arch: does that occur in the work of other schools?

## No. 287—Portrait of Giovanni Evangelista Scappi.

Uffizi, Florence.

Oil on wood: life size.

The subject of this portrait was a notary of Bologna.

Does this portrait suggest the station in life to which the man belonged? His occupation? Is it sympathetic portraiture? Is the uncompromising homeliness of feature and dress relieved by kindness, spirituality, and strength of character? Might the artist have modified this homeliness somewhat?

Are the textures of flesh, the hair, the garments ably suggested? Are the hands well painted? Is there any reminder of Francia's familiar facial type?

**No. 284—Madonna Enthroned, with Saints.**

Gallery, Bologna.

Oil on wood: 6 ft. by 4 ft. 6 in.: painted about 1500.

Originally in a chapel in SS. Annunziata, Bologna. St. Paul stands on the left, St. Francis on the right. (Note that St. Francis is not tonsured, therefore this is probably the portrait of some secular person.)

Cf. 282. What changes has Francia introduced? What is their effect upon the picture? How are the saints distinguished? Are they devout? virile? Does this St. Francis resemble other representations of him? Should a veritable portrait of him be expected?

What essential elements of the ideal conception does this Madonna possess? Is she lacking in any respect? What other artist or school is recalled by this landscape? Does it accord with the rest of the picture? Does it re-enforce any noteworthy element in the picture?

**No. 286—Madonna and Child with Angels.**

Alte Pinakothek, Munich.

2 ft. 1 in. by 1 ft. 4 in.

One of a group of late paintings of similar subject and style. Rich color scheme.

What is the attitude of Madonna toward the Child? Is this customary? Is any significance attached to the object the Child holds in his hand? Does this picture show greater ability, greater earnestness than 284?

Compare the faces in this picture with others by Francia? Can another artist be recalled whose works

are dominated by one facial type? Is this type original with Francia?

**No. 288—Pietà.**

National Gallery, London.

6 ft. by 3 ft. 2 in.: painted about 1515.

Lunette of the great altarpiece painted for Buonvisi Chapel, San Frediano, Lucca. One of the most satisfying representations of this scene in Italian art. Its color is beautiful, rich, and warm.

Is the group well adapted to such a frame? Does it seem to have been arranged for that purpose? Is the picture notable for pathos? Might there well have been more outward expression of sorrow? Which is better calculated to appeal to the sympathy? Which is the more artistic representation? Does the age of Madonna add to this impression?

What elements of beauty are noteworthy? of technical excellence and ability?

**GENERAL QUESTIONS ON THE SCHOOL OF FERRARA.**

What traces of the influence of the earlier artists of the school are seen in the work of Costa and Francia? Do they show the influence of other schools?

Is the work of the various artists of this school characterized by scientific study and technical excellence? by strength of character and virility? by devoutness? by beauty and grace? Is the work ever sentimental and affected? Does it give the impression of sincerity and genuineness? How does it compare with other schools in feeling, in vigor, in technical accomplishment, in religious conception?

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NOTE.—Very little biographical material exists in English on the fifteenth century artists of the schools of Ferrara, Verona, and Milan; for the former, Morelli is especially helpful. In French, the books of Blanc and Gruyer contain much information, together with appreciative criticism.

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## Lesson 24.

### SCHOOL OF VERONA.

#### OUTLINE FOR STUDY.

##### PISANELLO (*Vittore Pisano*). 1380-1456?

The Veronese school of painting—its origin and relative importance; interesting and persistent local character; attention to landscape and animals; traces of its influence in other North Italian schools.

Trecento tradition in Pisanello's early work; conscientious study revealed by his drawings; the Vallardi collection.

Development of marked individuality: Pisanello's labors in various cities of northern Italy; in Rome; association with Gentile da Fabriano; scanty remains of paintings.

Revival of the art of the medalist and its perfection under Pisanello; refined realism of his portraits; his cleverness in allegory and taste in relief composition; his illustrious sitters.

Pisanello's Tuscan contemporaries; his wholesome influence on succeeding artists.

##### LIBERALE DA VERONA. 1451-1536.

The North Italian school of Illuminators; collection of the Piccolomini Library, Siena.

Capabilities of miniature painting in the hands of a master: Liberale's practise of the art in the convent of Monte Oliveto and elsewhere.

His later works in oil.

Liberale's vigorous draughtsmanship and composition; his spiritual kinship with Mantegna and the Pollajuoli.

Liberale's followers.

#### GIROLAMO DAI LIBRI. 1474?-1556.

Illuminators in Girolamo's family.

Retention in Girolamo's larger works of certain miniature qualities; general advance toward freedom and breadth; modern feeling of his late paintings; richness of his landscapes.

Influence of the practise of illumination on the color qualities of North Italian schools; analogies between them and schools north of the Alps.

#### TOPICS FOR FURTHER RESEARCH.

The Carthusian Order.

The architect Bramante.

Use of gilding and embossed ornament in paintings of Northern schools.

Anachronism in Art.

#### QUESTIONS ON SPECIAL PICTURES.

##### PISANELLO.

##### No. 317—Drawing.

Vallardi Collection, Louvre, Paris.

Executed about 1439. A study demonstrating Pisanello's talent for sympathetic portraiture which, together with freedom and suggestiveness of drawing, made his medals inimitable.

What portions are most carefully worked out? Does the sketchy character of the rest take away from the

enjoyment of the whole? Does it add anything of pleasure? In what manner are outlines and modeling suggested? Are sharp and definite lines used? Was the artist in advance of his age in this respect? What Tuscan and Umbrian painters were working at this date and what were they producing?

Is this work pleasing, apart from its technical excellence? Would it be so considered if done by an artist of to-day? Of how many portraits of the first half of the fifteenth century could that be said?

**No. 316—Madonna appearing to SS. Anthony and George.**  
National Gallery, London.

Tempera on wood: 1 ft. 7 in. by 11½ in.; painted at Ferrara between 1443 and 1448.

The Saints are designated by their customary attributes, the dragon, and the staff and bell; but St. Anthony's traditional companion has been transformed into a boar, of which only the head is visible. St. George's dress is an exact reproduction of the costume of a Knight of the early fourteenth century; his head recalls the well-known portraits of Leonello d'Este.

The quaintness of the conception, the refinement and earnestness of St. George, the representation of contemporary costume (compare Andrea del Castagno and Uccello), especially the wide-brimmed hat; the nobility of St. Anthony's character and his strength despite his great age—altogether make this a most interesting example of early work.

Note the frame which, in the medallion above, reproduces the medal designed by Pisanello for Leonello d'Este; while below is a copy of the medal bearing the artist's own likeness.

## LIBERALE DA VERONA.

No. 318—*St. Martin dividing his Cloak with a Beggar.*

Piccolomini Library, Cathedral, Siena.

An initial letter from a missal, probably one of Liberale's numerous series of illuminations for the Benedictine Convent of Monte Oliveto. The Piccolomini Library is an important depository of illuminated MSS.; they are arranged in cases along the sides of the room, forming an harmonious part of the general decorative scheme of the noble apartment. Cf. 276, note.

Is this a skilful adaptation of pictorial motive to ornamental design? Do all parts contribute to the decorative effect? Do the lines of the picture echo those of the initial letter? Have they been modified seriously for this purpose?

Is this a realistic portrayal? Does the youthful beauty of the saint increase our interest in the scene? Has he strength and experience? Cf. St. George, 299, 434; St. Michael, 264.

Is the horse satisfactorily drawn? Is the nude well understood? Is the flesh firm and solid or soft and puffy? Does it suggest a man suffering from extreme poverty?

Is there anything to indicate the miniature size of the work?

## GIROLAMO DAI LIBRI.

No. 319—*Madonna, Child, and St. Anne.*

National Gallery, London.

Oil on canvas: 5 ft. 2 in. by 3 ft. 1 in.; execution minute; it represents the artist's middle period.

From Santa Maria della Scala, Verona.

What difficulties inhere in this subject? Has the artist succeeded in his arrangement of the figures?



Why is the lemon tree introduced? Note the manner of its painting. Compare the painting of more distant trees and the landscape in general with Francia and Mantegna.

Is the work of uniform excellence throughout? In what has the artist succeeded best? Might the little musicians be made more conspicuous?

**No. 320—Madonna and Child.**

Louvre, Paris.

2 ft. 3 in. by 1 ft. 6 in.

Morelli believes that this is a painting executed by Carotto under the influence of Girolamo.

Is this the same type of face as 319? Is more knowledge of child-form evident? What other signs of increased technical skill? What purpose does the lemon tree serve here? Compare with pre-Raphaelite painters—can any example be found equal to this in faithful copying of leaves and fruit? Where is the advantage?

**EARLY SCHOOL OF MILAN.**

**OUTLINE FOR STUDY.**

**VINCENZO FOPPA. d. 1492.**

Art centers included under the name of Lombard School: distinguishing traits of the school. Foppa's Paduan training; his scientific tendency; mellowing of his style in later years; his Treatise on Perspective; architectural designs.

Foppa's character—large nature, originality, vigor,  
intelligent interest in classic art.

Foppa's influence on Lombard painting.

**BORGOGNONE (Ambrogio da Fossano.) 1455?–1523?**

Foppa's distinguished pupils.

Borgognone's diversity and ability; the gracious  
and lofty character of his religious concep-  
tions; absence of Lombard characteristics.

His connection with the Certosa of Pavia;  
frescos in San Simpliciano, Milan; his long  
and productive career.

Qualities that relate Borgognone to Fra Angel-  
ico; introduction of new ideas by Leonardo  
da Vinci—their influence upon Borgognone  
and his pupil Luini.

#### QUESTIONS ON SPECIAL PICTURES.

#### VINCENZO FOPPA.

**No. 289—Martyrdom of St. Sebastian.**

Brera, Milan.

Fresco: figures life size.

One of a cycle originally in the Church of Santa Maria di Brera,  
Milan. Probably a work of his middle period.

Why is the story of St. Sebastian so popular in  
Christian art? Is it a pleasing theme? Can it be  
variously represented?

Is there any incongruity in this scene? Is the architectural arrangement good? Why are the arches so placed? Of what nationality and period are they? Is the Saint a more refined type than his tormentors? What greater difficulties did the artist encounter in the other figures? Is movement successfully portrayed? Is Paduan influence apparent? or the influence of antique sculpture? Is the expression of feeling adequate to the occasion? Would this picture have a strong religious influence? Might it be influential along the lines of art development? (Note date.)

**No. 290—Madonna and Child.**

Poldi—Pezzoli, Milan.

Is this a satisfactory type of Madonna in beauty and character? Define the mutual relation between mother and child. Has it been seen before? Do the faces suggest bronze statuary? What tradition has been followed in covering Madonna's head? Has the Christ-child been seen elsewhere clothed like this?

What peculiarity in the treatment of the brocaded curtain? What is the quality of the fabric—is it light or heavy, does it take rich folds, etc.? Is the same use of line noticeable in other parts of the picture? In what important respect does the landscape differ from others that have been studied?

Does this picture in any way resemble 289? Is Foppa an able anatomical draughtsman? an able painter of flesh, still life, landscape?

## BORGOGNONE.

## No. 291—St. Catherine.

Poldi—Pezzoli, Milan.

What is the meaning of these various symbols of the Saint? Are they artistically introduced? Did other artists of the period use the halo in this way? Do the draperies recall an earlier period? What gives the impression of archaism? How is it contradicted? Define archaistic.

Contrast the physical features of the face with Francia's Madonna type; with the Perugino type (a familiarity with the distinguishing characteristics of these various types is of special interest in the later development of art, e. g., Raphael). Has this St. Catherine beauty, strength of character? What phase of religious development is pictured?

## No. 292—Marriage of St. Catherine.

National Gallery, London.

Tempera on wood: 6 ft. 7 in. by 4 ft. 3 in.

Originally in the Chapel of Rebecchino, an annex of the Certosa of Pavia. Christ espouses both St. Catherine of Alexandria (on the left) and St. Catherine of Siena.

Are the differences in the representation of the two saints in accordance with tradition? Which is the one pictured in 291? Is the same type retained? Has Madonna's face the same physical characteristics? What variation is introduced? Is there anything to suggest that this was later work than 291?

What elements contribute to the restful and sympathetic quality of this picture? Does it indicate technical knowledge and facility? Entire sincerity? Deep feeling for beauty?

### VICENZA.

#### BARTOLOMMEO MONTAGNA. 1450?-1523.

A painter of much power, influenced by Venetian methods. His works can be studied only in his native province. He confined himself to religious pictures, which may be seen in numerous churches and invariably arrest attention by their vigorous style, their gravity and dignity, and their rich, warm color.

#### No. 321—*Madonna Enthroned, with Saints and Angels.*

Brera, Milan.

Oil on canvas: figures life size.

Painted, 1496-1499, for the Chapel of the Squarzi family, San Michele, Vicenza. On the left SS. Andrew and Monica; on the right, SS. Sigismond and Ursula.

What details are introduced to produce the sense of depth? To increase the sense of reality—i. e., the feeling that we are looking into a real chapel? Is the composition simple and intelligible or crowded and confused? Is there correct linear perspective? What unique accessories are there?

Is the work stately and dignified? Does it suggest the luxurious or the ascetic side of life?

How are the various saints distinguished? From what station in life are they? Have they ideal faces or are they portraits? (Note the resemblance of Sta.

Monica to Alvisè Vivarini's Sta. Chiara, 356.) Are Madonna and the Child entitled to their position by their beauty and character?

Where did the idea of the child musicians at the foot of the throne originate? What is the artistic effect?

#### GENERAL QUESTIONS ON NORTHERN SCHOOLS.

Which artists loved human beauty? Which were indifferent to it? Was this really indifference or want of skill? Has any painter thus far been studied who did not represent beauty in some form—in drapery, landscape, or goldsmith accessories if not in the human subjects?

How does the conception of Madonna in the North Italian schools differ from the Florentine? Cf. 282, 284, 193, 218. Did the northern artists keep pace with the Florentines? If not, what held them back? Were they in any respect in advance of the Florentines? Did their art develop strongly along certain distinct lines?

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## THE DOUBLE MIND OF THE RENAISSANCE.

MARY MONTAGUE POWERS.

The traveler who wanders through the beautiful arcades of the Campo Santo, in Pisa, enclosing its peaceful plot of sacred soil, its greensward now allowed to lie undisturbed, finds painted out upon the walls, not only a century's history of art, but the thought and belief of a nation; the slow accumulation of many years, here writ in characters large and plain for the instruction and warning of all who pass.

Perhaps one of the strongest impulses of the present-day spectator is to smile as he stands before the "Triumph of Death" with its crowd of angels and demons contending over the body of the fat friar whose life had evidently been none too exemplary in the eyes of his critical neighbors of the laity, and the little new souls, fresh and white, being taken from the mouths of those whose last breath passes out with them. The need expressed in this as in many other pictures of the period, that the living should be constantly reminded of the nearness of death, has passed quite beyond the modern horizon, though the cruelty of Death, who cuts down with his relentless scythe those who would most gladly live, while disregarding the entreaties of the wretched, does sometimes appear even in modern pessimism. The eye following then the flight of the angels of joy and doom is led to the blazing mountains, to whose fiery caverns the unfortunate victims are being consigned, and we turn from the picture with the uncomfortable feeling that if this be a jest, it is but a sorry one. But



a few steps farther, however, and we are arrested by a still more gruesome sight. Here sits the ruler of the nether world in the form of Moloch, his body like a furnace, his three mouths fed constantly with the writhing forms of the condemned whom the judgment angels have thrust out from light, while in encircling cauldrons are depicted other forms of torture impossible for the modern to interpret.

No dim mysterious hell is here; no shadow hangs over Charon and the fateful Styx, no far distance of time or space draws its merciful veil over the dread possibilities of the future, but all is clear and vivid before our eyes. For the unhappy soul remembering the many things omitted that should have been done, the countless more done that should not have been done, there is offered no escape.

Dante's great poem, with all the fertility of the master mind that conceived it, was no invention. The poet has but taken the material which his age offered him and fusing it in the crucible of his own fiery spirit has sent it out as current coin to pass unchallenged through long years.

Such was the heritage of religion which the mediæval world had to give to the new life of the Renaissance.

The well-nigh insuperable obstacles which such themes presented to the artist are readily appreciated. Neither heart nor hand were equal to the task of depicting such scenes, and the labored allegories, such as the "Triumph of Death," or Lorenzetti's "Good Government," were far too complex for the enjoyment either of artist or beholder. A simpler task was afforded by the

legends of the saints, painted on church and cloister wall, telling in childish fashion the incidents of their lives, their wonderful miracles, their death and burial. The Gospel narrative furnished a never failing source of inspiration. Yet even here the old time desire to preach a sermon, to teach a lesson, is uppermost. The popular revival of devotion to the cause of the Madonna gave to the painters a theme which their growing love for the beautiful prepared them to welcome most gladly. Here the claim of beauty was first and foremost, yet still restrained and chastened by religion. In no mere physical beauty could our fifteenth century artist indulge. No light-hearted nymph might his Madonna be, as Correggio later delighted to represent her, no merely perfect human mother, however beautiful she might come from Raphael's hand, contented these early painters. She is the Mother of our Lord, and the foreboding of the great sorrow that is to come is on her heart and in her face. The spirit of mediæval religion was still with art and her votaries. For the love of the Church and in her service their work was done.

In the meantime, however, a new interest had arisen, the enthusiasm for the antique. The precious things which had been disregarded and mistreated for so many years now came to their own. Greek vases that had been used as fonts in churches, statues that had served as harbor posts for fishing boats, were reclaimed; more than that, the most diligent search was made throughout Italy for buried treasures, and with rich rewards. Still more eager was the search for classic manuscripts. The house of the Medici kept an agent constantly busy

in the East discovering and purchasing them. Greek scholars were as much in demand for household instructors as in the days of the Empire in Rome. Greek and Latin classics formed the table talk at princely banquets. Italian poets, not content even with modeling their poems on classic themes, felt it necessary themselves to write in Latin if not in Greek, esteeming their verses in the Italian as cheap and vulgar. For a time, at least, it seemed as if the whole world had joined in the quest for ancient ideals.

So dominant a note in society could not fail to have its influence upon the artists. Not only was it a direction in which their own interest would naturally turn, but the desires of their patrons, the princes whose interest centered more in the classic past and its records and remains than even in their own aggrandizement, demanded it.

Few lines of development offer a more fascinating study than this of the dual influence brought to bear upon the artists of the early Renaissance. How shall Art reconcile within herself these oftentimes conflicting claims? How shall the artist serve the Church and at the same time keep pace with the new interests — the discoveries — the delightful suggestions crowding in upon him?

It is perhaps because it is the problem pressing upon every age that it interests us so irresistibly, and we take as it were a personal interest in each new solution.

To many an artist the problem never came. Quietly he spent his life painting out upon the cloister wall legends of saints and visions of Paradise peopled with

impossible angels and Brothers clad in the garb of his patron order.

In like manner, for many another the problem never existed. Whether it was Bible story or classic myth, it but offered him one more opportunity for interesting combinations of lines, for working once more upon "this delightful thing — perspective."

Others, however, would gladly show us how well versed they are in the popular enthusiasm of the day. Classic architecture is introduced. The frieze of the temple or palace is hung with heavy Roman garlands upheld by children. The procession of the Magi winds toward us through a triumphal arch. The manger is a classic sarcophagus with its Latin inscription still intact. Sculptured bas-reliefs form the decoration of apartments anything but classic in their other appointments. These, however, are but accessories which the merest craftsman could add at will. Not even by the most servile copying of classic forms could such an artist embody the classic spirit, and too often he has lost completely the precious inheritance of his fathers, the sincerity of mediæval religion.

Such we feel was the experience of an artist like Filippino Lippi, whose earlier works are full of the beauty and sincerity of an earlier art, refined and coming to perfection. Later in life, yielding to the unreasoning demand for an erudition which he did not possess, he still paints saints and miracles, but loads his walls and canvases with masses of detail brought together from most varied sources, and produces an architecture the like of which the world fortunately

never saw erected, while in like manner the spaces are crowded with life and frantic emotion as hollow and insincere as the pictured temples and arches about them.

Not thus are the mediæval and classic spirit to be reconciled.

Nor was it an easy task which was set before the fifteenth century painter. It was a new and untrodden path he was called upon to follow. For his brother, the sculptor, many a statue and bas-relief existed, even though it might be sadly mutilated; but for his own art all that had ever existed was practically lost, for we must remember that Pompeii, almost the only source of our present reminders of Greek and Roman painting, was at that time so completely lost as to be absolutely forgotten and unknown. Sculpture too had its own conventions which the wise painter realized could offer him but little guidance, while the study of the human form, so vital an element in Greek art, was up to this time almost unknown.

But deeper far than all these accidents of time was the spirit which the artist had inherited from the immediate past, and to which by virtue of the very soul that makes him a poet on canvas or wall, he is more susceptible than are others. Not only had his revered masters painted Heaven and Hell, Our Lady of Sorrows with serious-minded saints on either hand, the legends of favorite saints, or allegories and abstractions of the monastic life, but the same spirit was in him and not at once could he free himself from it.

Few artists reveal what Symonds has well called "this double mind of the Renaissance" as has Botticelli. The tender melancholy of his Madonnas is familiar to us all. We love them the better that they are not blithe and care-free, that something of the mediæval sadness and burden still clings to them.

But commission him to paint a Venus. He does not shrink from the task a moment. We feel that the poetry of that beautiful myth in which she is represented as born from the waves and wafted to earth by Zephyr's breath has taken full possession of him, that he will gladly make Venus his goddess of love and beauty. Full, abounding strength and vigor she ought to have. No gentle solicitude for humanity was in her thought. She existed but to be worshiped, and with the pride of rightful possession she receives our homage. Such is the Aphrodite of the Greeks. Botticelli's Venus, however, floats toward us over the waves with all the timid shrinking of a schoolgirl. Compare her face with that of the Madonna, and the same wistful, grieving smile is there. Not an unhappy face; life and love have their own compensations for the problems they bring; but to the Greeks the problem did not exist. Here this strange mingling of mediæval religion and classic culture have brought it to the foreground and we find it repeated in all of Botticelli's work.

Even in the Calumny, the picture in which he strove most diligently to reproduce its Greek prototype, we could more easily believe it was painted after listening to one of Savonarola's impassioned Lenten appeals to the Florentines to live justly and kindly with each

other, to forsake evil speaking and backbiting, and turn each man to the regeneration of his own sinful life, than that he was copying the work of Apelles, transmitted through the un-Christian lips of Lucian. The story he would gladly tell us is full of classic lore, but the words are those of Christian life and thought.

The Allegory of Spring brings to us a delicate other-worldly beauty all its own. The three graceful forms with arms entwined are sometimes interpreted as the three goddesses awaiting the judgment of Paris. The popular name of the "Three Graces" gives far more truly their real character. Christian Graces they are, Faith, Hope, and Love, in whom live no thoughts of personal charm or beauty, and the gentle deity who presides over the scene, surely she will tempt to none save the best and safest paths of virtue.

But the lithe form, from whose lips fall the abundant spring blossoms, and her roguish would-be captor, the spirit of rain and wind, remind us that nymphs and satyrs still people the woods, that life is still gay and care-free. And one may search Greek art through and through to find more evident love of form for its own sake, more delicate arrangement of drapery just because the lines are full of sensuous beauty than in these same "Three Graces."

Not alone because his princely patrons chose their own subjects, or because popular enthusiasm ran riot over everything antique, but because the beauty and the poetry of the older life and art found a true and answering echo in his own spirit do we find these themes so often repeated. And yet pervading all his

work is this delicate aroma as of the faded rose petals of that earlier Paradise of his mediæval brothers, who like Fra Angelico completed their life work unruffled by even a passing eddy of the great classic wave.

A still stronger example of the popular enthusiasm for the classic shows itself in the work of Mantegna. The triumphs indulged in by princes and popes alike, whether the occasion for triumph existed or not, are reproduced in the Triumph of Cæsar and of Scipio, affording him the opportunity to lavish upon the canvas Roman standards and armor, heads of goddesses, triumphal arches and chariots. Even in his religious scenes, like those of the History of St. James in the church of the Eremitani; the Roman soldier in his armor, the helmet and shield which the roguish boy compels us to admire and the elaborate architectural forms finished with consummate skill, so force themselves upon our attention that it is only with an effort that we can appreciate the firm yet delicate touch of the master hand in the powerful character study of the faces, for Mantegna was far more than a mere copier of classic details. The sternness of the Roman soldier, the martial clang, the majesty of Roman law pervade his work.

His stern-faced saints remind us of Roman senators and matrons — but they only serve to emphasize the more the delicate beauty and tender solicitude of the Madonna. We realize that he was bound by the hardness of his loved statues and bronzes till much of his work looks as if it were wrought out with the hammer and chisel — and the St. George stands



within his frame like an exquisite statuette. The classic has almost triumphed — and yet in this very St. George there still lingers the dreamy mysticism of an earlier day. Surely it was by a miracle that he slew the dragon, for there is no trace of conflict in his tranquil face.

Later artists became frankly, freely pagan — or shall we better say — were able to accept beauty from every source, and without sense of effort or conflict blend it into a consistent whole. Saints and goddesses, sybils and prophets have equal rank, and are spiritual and worldly by turns. Beauty is more complete, art more perfect, but may one not venture to think, less interesting than in the earlier days? Our hearts go out to these artists who take us so naïvely into their confidence and show us, each his own solution of the problem so old and yet so new — the reconciliation of that which has been with that which shall be.



SECTION VII.

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Schools of Northern Italy—II.

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EARLY VENETIANS.

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SPECIAL BIBLIOGRAPHY, No. 7.

*Lesson 25.* JOHANNES ALEMANNUS; THE VIVARINI—  
ANTONIO, BARTOLOMMEO, ALVISE.

*Lesson 26.* THE BELLINI FAMILY.

*Lesson 27.* CARPACCIO; CRIVELLI.

*Lesson 28.* ANTONELLO DA MESSINA; CIMA DA CONE-  
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## Lesson 25.

### THE SCHOOL OF MURANO.

ANTONIO VIVARINI (*Antonio da Murano*). d. 1470.

JOHANNES ALEMANNUS.

BARTOLOMMEO VIVARINI. Fl. 1450-1499.

ALVISE (*Luigi*) VIVARINI. Fl. 1461-1503.

#### OUTLINE FOR STUDY.

The Venetian School, one of the three broad divisions of Italian painting; its relation to Byzantine art; its two branches—<sup>1</sup> School of Murano, <sup>2</sup> the movement led by the Bellini; threads of influence uniting the Venetian, Paduan, and Umbrian schools.

Venetian painters and mosaicists of the fourteenth and early fifteenth centuries; impetus given to painting by the visit of Gentile da Fabriano, and Pisanello; compare with contemporary Tuscan art.

The Muranese and their varied artistic industries. Antonio Vivarini—his independent work; the great altarpieces painted in company with his German associate; traits of the School of Cologne; characteristics of this early painting—gay color, use of stucco and gilding; compare with the work of the Sienese and early Florentines.

Antonio's later partner, Bartolommeo Vivarini; Bartolommeo's vigor, originality, advance in technique, adoption of oil medium; his sympathy with the theories of Squarcione. Alvisè Vivarini's partnership with Bartolommeo; Alvisè's works in the Ducal Palace, Venice; significant change in the character of his paintings.

Extinction of the School of Murano and growth of Bellinesque influence; survival of Muranese feeling in Alvisè's followers.

#### TOPICS FOR FURTHER RESEARCH.

Origin and Rise of Venice.

Murano and its glass industries—<sup>a</sup>enamels and mosaics, <sup>b</sup>blown glass; family monopoly in arts and manufactures. (Jarves.)

Two Latin fathers of the Church—St. Jerome and St. Gregory.

#### QUESTIONS ON SPECIAL PICTURES.

#### LORENZO VENEZIANO.

No. 322—Annunciation: detail of Ancona.

Academy, Venice.

Tempera on wood: figure of Virgin about 2 ft. in height: painted 1371.

Lorenzo Veneziano was probably an advanced painter for the fourteenth century. He represents the transition between the old Byzantine style, the Gothic tendencies and the new Florentine art. Somewhat earlier but partially contemporary with



him were Taddeo Gaddi, Orcagna, the Lorenzetti. Not until nearly fifty years after the production of this picture did Gentile da Fabriano and Pisanello paint in Venice.

322 is the lower central panel of an elaborate ancona, which is divided into five compartments; each compartment comprises two pictures, one above the other, besides a quadrilobe at the base containing a figurine; the pilasters that separate the compartments are also painted with small figures of saints.

Recount the beauties of this picture: was the artist a skilled craftsman? Was he sensitive to human beauty and grace? Had he a general knowledge of the proportions of the human frame? a refined appreciation of the incident?

Consider his limitations—do his figures suggest the bony framework? Does the drawing of the hands and neck conform to nature? Is the dove correctly foreshortened? What shortcomings are to be expected at this time? Cf. 57, 69, 97, 108, 113; notice dates. Is the comparative size of the angel a convention confined to this period?

NOTE.—The absurd disparity in size between Madonna and the donor and the helpless representation of God the Father need not be seriously considered; their inferiority justifies the suspicion that they were added later by some incompetent hand.

Had the artist a just sense of decorative fitness in the adaptation of his design to the frame? in subordination of the richness of Madonna's robe and of the ornamental pattern on the halos?

Are all of these Siense qualities? Contemporary Florentine? Do the defects mar one's enjoyment of the picture? If all the painting on the Ancona was of

equal excellence how nearly does it approach Fra Angelico, 115, Bartolommeo Vivarini, 329, Crivelli, 348, 349, 350?

### ANTONIO VIVARINI.

No. 325—*Adoration of the Kings.*

Kaiser Friedrich Museum, Berlin.

Tempera on wood: 5 ft. 7½ in. by 3 ft. 7 in.

Painted before Antonio had taken Johannes Alemannus into partnership. Much moulded gesso with gold embossing is used in the picture.

Review the study of Sienese and Byzantine art: how does this picture illustrate their spirit? Trace the influence of Gentile da Fabriano and Pisanello in composition, attitudes, costumes and animals; cf. 112; also Benozzo Gozzoli's *Journey of the Magi*, 160. Is 325 more lifelike than 112? Do the angels and splendid accessories add to the impressiveness of the picture? to its power as a devotional stimulus?

Which artist is more successful in landscape? in arrangement of the pageant? in which is the decorative idea more prominent? Which embodies the more advanced artistic theories?

No. 328—*Madonna and Child.*

Poldi-Pezzoli, Milan.

A comparison of architectural forms and of draperies suggests that this was painted at a period subsequent to Antonio's connection with Johannes Alemannus.

Does this resemble any pictures previously studied? What important difference between this and Florentine

representations of the subject? Would this Madonna become especially dear to worshipers? Does she realize the importance of her mission?

What peculiarities in the hands? Are there new elements in the arrangement and representation of drapery? Is the position of the angel's wings possible? or decorative? Were such pictures as this and 327 designed for devotional or decorative purposes? Is there any historical or ecclesiastical reason for this?

ANTONIO and JOHANNES ALEMANNUS.

No. 326—Coronation of the Virgin.

S. Pantaleone, Venice.

Tempera on wood with gilded relief ornamentation: 8 ft. 1 in. by 5 ft. 6 in.: dated, 1444.

Painted for the Chapel of the Holy Nail, San Pantaleone. The four Evangelists sit at the base of the throne; at the left, St. Jerome as Cardinal carries the model of a church; beside him is St. Gregory, in papal costume, bearing his symbol, the dove, on his shoulder.

Where is the event supposed to take place? What suggested this arrangement? What is the office of the various groups of heavenly bodies in the upper part of the picture? of the children beneath the throne? How are the four most prominent figures in the foreground identified? Identify as many as possible of the other saintly personages.

Does the picture stir the imagination? Does it please the eye? Study the heads and draperies. Are the same methods, the same sentiment apparent as in 325? How does this compare with contemporary

work in other schools? Is the difference in thought or in execution?

No. 327—SS. *Girolamo* and *Gregorio*: detail.

Academy, Venice.

Tempera: figures life size: painted 1444.

When the old Scuola Santa Maria della Carita was converted into the Academy of Fine Arts, this picture was found in the same room where it now hangs.

As in 326, St. Jerome and St. Gregory appear with appropriate costume and symbol. St. Gregory, who introduced great reforms into the church in the sixth century, was the last pope to be canonized: his dove, standing close to his ear, is an allusion to the story of his secretary that the Holy Ghost appeared in the form of a dove on his shoulder, while he was dictating his famous homilies. In the complete picture the two saints stand at the left of Madonna and Child enthroned. (See illustration, Kugler, *Italian Schools*. v. 1. 297.)

What criticism may be passed on the proportions of the figures? Have perspective rules been observed? Do draperies indicate faithful study of real forms and textures? Compare treatment of halos with other painters: are they a disturbing element as used here? Where else has this style of architecture been seen? Was the motive of this painting symbolism, history, or character study? Is there any suggestion of Northern influence? of Byzantine?

Do the same traits prevail in these four pictures? Is any other method of treatment, are any other elements discernible than have hitherto been seen in Italian paintings? Were these artists scientific?

classical scholars? Were they inspired by a single-hearted love of painting?

### BARTOLOMMEO VIVARINI.

No. 329—St. Mark with Four Saints.

Frari, Venice.

Oil on wood: center panel, 4 ft. 10 in. by 1 ft. 9 in.; the paintings are in their original fine frame; date, 1474.

Formerly in the chapel of the Cornaro family, now in the left transept of the church. In the left panel, John the Baptist and St. Jerome: right, St. Paul and St. Nicholas as bishop. In this picture is none of the gilded relief that characterized earlier Muranese paintings.

Compare this work with Antonio's. Is there a change toward naturalism? What significance in the different style of throne decoration? Do the heads suggest any outside influence? Is beauty sacrificed? Was the picture painted in a simple, devout temper?

Do the folds of the drapery indicate dry or wet cloth? Is there any precedent for the practice thus suggested?

Is this the earliest appearance of musical angels at the foot of the throne?

Do the pictures detach themselves as much as could be desired from their ornamental environment? Do the large forms of the frame make the figures of the saints insignificant? Account for this result. Is the general impression that of vigorous drawing, movement, characterization? Would Antonio have been

capable of such work as this? How much of Antonio's style persists? What was Bartolommeo's gain?

NOTE.—Constantly compare dates. Ascertain the status at a given period of the various contemporaneous schools of artists. Decide whether any individual artist was constructive—i. e., discovered or invented new conceptions, new forms, new methods of treatment; or whether he was merely a follower of more progressive men; or, if bound by devotion to tradition, whether his art was a degenerate form of the traditional, or how far he modified the traditional by the science, learning, and refinement prevalent in his day. Ascertain the relation of the artist to his school and of each school to other schools.

All this will be revealed by study of the pictures.

### ALVISE VIVARINI.

#### No. 355—*Madonna with Six Saints.*

Kaiser Friedrich Museum, Berlin.

Oil on wood; figures life size.

Probably the picture painted, 1501, for an altar in the suppressed church of Santa Maria dei Battuli, Belluno. On the left of the throne are SS. George, Peter, and Catherine of Alexandria; on the right SS. Sebastian, Jerome, and Mary Magdalen.

Is there any trace of the distinctive traits of the Muranese? Wherein has Alvise advanced? Compare with the work of Giovanni Bellini: what general resemblances are there? How fundamental are they?

Cf. 321. Which is the broadest, the best-spaced arrangement? In which are lights and darks more intelligently massed? In which is the perspective

problem most intricate? How may the resemblance be accounted for?

What were Alvise's limitations?

**No. 356—Santa Chiara (Claire or Clara).**

Academy, Venice.

On wood: 4 ft. 10 in. by 1 ft. 2 in.: painted probably between 1490 and 1493.

This, with a companion piece, was from a small altar in the suppressed church of Santa Maria Daniele.

Read the story of St. Claire. Does the picture suggest a saint or a patrician? a quiet, monotonous cloister life or one of large responsibility? a portrait or an idealization? Compare with female saints in 321: does this throw any light upon the last question? Compare with notable character studies and portraits—353, 344, 287, 230, 206, 174. What rank does this take?

Is the picture consistent—i. e., do the attitude, the hands, the drapery, carry on the character idea suggested by the face? Are the symbols well composed? Note that the picture is not weakened by the juxtaposition of the heavy, strongly defined forms of the frame; recall a similar effect in 329. What does this suggest regarding the Byzantine training of the early Venetian painters?

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## **Lesson 26.**

**THE BELLINI:** *their leadership of Venetian painting.*

**JACOPO BELLINI.** 1400?-1464?

**GENTILE BELLINI.** 1426?-1507.

**GIOVANNI BELLINI.** 1428-1516.

### **OUTLINE FOR STUDY.**

Color the dominant note of Venetian painting; subordination of line; lack of interest in classic learning amongst fifteenth century Venetians; rarity of historical compositions; Santa Conversazione; absence of fresco in Venetian art.

What the Venetian School owes to Jacopo Bellini; his life in Florence; connection with Gentile da Fabriano; contemporary artists in Verona and Padua; Donatello's vogue in North Italy and its influence on painting; Jacopo's sketch-book—its value as a record of the status of art at that time.

Early training of the Bellini brothers; traits common to them and Mantegna; each brother's special line of development.

Gentile—his technical accomplishment; his conservatism; paintings for the Ducal Palace; his visit to Constantinople and its results; interest in architectural and historical subjects; his great pageant pictures.

Giovanni—the real head of the Venetian School; his long period of activity; progressive spirit and uninterrupted development; his complete mastery of technical problems.

Giovanni's work in the churches of Venice; harmony between his compositions and their architectural environment; his spiritual power in religious painting.

Portraits of the Doges and incidents from Venetian history painted for the Ducal Palace; noble quality of his portraiture.

The perfect balance of Giovanni's character; his sense of artistic propriety; serene and happy temper of his painted personages; the gravity and unfailing charm of his Madonnas.

Confusion of Giovanni's early work with Mantegna's; attributions to him of the work of his pupils and imitators; the new note struck by him that was emphasized by Giorgione and later Venetian painters.

#### TOPICS FOR FURTHER RESEARCH.

Venice—its romantic quality; its witchery of color; similarity of conditions in Venice and Holland.

Connection between Venice and Byzantium, "commerce, <sup>b</sup>wars.

The Doge; the "Marriage of the Sea."

Interest of Italians in the Turks.

Famous artist families.

Musical instruments in Italian pictures. (Monthly Review. London. June, 1902.)

Albrecht Dürer in Venice.

## JACOPO BELLINI.

No. 323—Annunciation.

No. 324—Pegasus.

Louvre, Paris.

Drawings illustrating the advance made in North Italian schools in perspective, in the rendering of human and equine forms and in the feeling for ornamental line; even the nails in the shoes of Pegasus contribute to the ornamental effect.

While these sketches are mere records of study and experiment and should not be considered as seriously and exhaustively as finished paintings, yet they are significant indications of the artist's preoccupations at various times, of the trend of his instructions to his pupils and of what he was able to do when his fancy was unhampered.

Can good artistic results be obtained when human forms are drawn in correct proportion to imposing architecture? Compare Gentile's pageant pictures, 330, 333. What artistic license is justifiable, even admirable in this connection? Cf. Melozzo da Forlì, 244, Perugino, 267. If the piazza in 323 were filled with people, of such relative size as indicated in the sketch, would the building be the chief interest? Cf. Crivelli, 352. Can it ever compete with human interest as a legitimate object in art? Can the same answer be applied to landscape? What is the difference?

In 324 are the man and the animal soundly constructed? Is movement skilfully represented? Is

the full meaning of the myth extracted? Which predominates—the grotesque or the beautiful? What is Jacopo's artistic standing?

### GENTILE BELLINI.

#### No. 330—Procession in Piazza San Marco.

Academy, Venice.

Canvas: 24 ft. 1 in. by 11 ft. 8 in.: date, 1496.

A votive picture painted for Jacopo di Salis, and intended for the entrance hall of Scuola di San Giovanni Evangelista, Venice, where was enshrined a relic of the Holy Cross. It is an accurate representation of the Piazza San Marco in that day and of the ceremonial. The Reliquary is borne under a canopy, in the foreground: behind it kneels Jacopo di Salis, who made a vow to the Holy Cross in consideration of the recovery of his son from illness. The façade of the Basilica of San Marco shows the ancient mosaics before their alteration. The picture is important as an example of the kind of paintings executed by Gentile for the Council Hall in the Ducal Palace, and destroyed by the fire of 1577.

#### No. 333—Preaching of St. Mark at Alexandria.

Brera, Milan.

Canvas: figures about one third the size of life.

Commissioned, 1506, for Scuola di San Marco, Venice; left unfinished at Gentile's death, it was completed by his brother Giovanni in 1507. Notwithstanding the advanced age of the artists this painting shows undiminished power and delicacy.

Are the figures full of life and movement? Is the composition easy or hampered? subtle or stately? How is monotony prevented? Has the artist avoided the haphazard and spotted effect often resulting from groups like these?

What suggested the architecture in 333? What features were added to promote the Oriental character of the scene? Is it a consistent representation? Does it indicate that either of the painters had visited Alexandria?

Are these pictures chiefly valuable as records of contemporary conditions? What qualities have they that recommend them to our admiration as works of art?

In which of the two pictures is the composition more simple? In which the more pictorial? Which is the most atmospheric? In which is more graceful line? a more pleasing distribution of lights and darks? Which, in general, shows the more practiced hand, the broader conception of art?

**No. 332—Portrait of Sultan Mahomet.**

Layard Collection, Venice.

Canvas: somewhat under life size; painted 1480.

The face is a marvel of enamel-like execution; elsewhere the picture has been repainted and the fur collar is new. It was regarded in its day as "a marvelous portrait"; but the Mohammedan prejudice against the representation of living things suggests that Gentile may not have been permitted to paint it at court and that it may have been drawn from memory.

Where is the Sultan posed? Does it seem probable that the setting was in actual existence? Is the style of ornament oriental, classic, renaissance?

Does the figure make an impression of physical vigor, alertness? Is the face that of an energetic, war-like despot? What character is suggested by it?

What is this Sultan's reputation? Why does not the head seem a faithful study from life?

**No. 331—Portrait of Doge Loredano.**

Lochis Collection, Carrara Gallery, Bergamo.

Oil on wood: nearly life size.

One of several portraits formerly ascribed to Gentile. This is now attributed to Catena: there are replicas in Venice and Dresden.

Does this suggest the ruler of a wealthy republic, or an anchorite? Has it the air of a courtier? of a man of affairs? Is the character forcibly suggested?

Is the head well constructed, fully modeled, round? Was the artist interested in textures? Is the background artistic, atmospheric? What does the picture need to give it charm and power? Cf. 344.

**GIOVANNI BELLINI.**

**No. 334—The Dead Christ, with Madonna and St. John.**

Brera, Milan.

Tempera on wood: figures life size. Painted about 1460, during the artist's Mantegnesque period.

Is this a realistic representation of the fact of death? Cf. 310. Is the subject equally difficult in these two pictures?

Is emotion over-wrought? Is this an ideal representation of the sorrowing mother? Does beauty add to the pathos of grief? Cf. 269. Why is the apostle's mouth open? Is this a defect? Altogether is the apostle as successfully depicted as the mother?

Is the background in harmony with the event or does it lead attention away from the profound sadness?

Which is the most efficient way to deepen an emotional impression?

Have the forms solidity—i. e., depth and roundness? Have the uncovered portions the character of flesh? Cf. 340. Why should the hair of Christ and of the apostle be painted so differently? Where may Paduan influence be seen in this picture? (Consider its spiritual content, conception, modeling, draperies, landscape.)

**No. 335—Madonna, St. Paul, and St. George.**

Academy, Venice.

Oil on wood: 2 ft. 9 in. by 2 ft.: painted 1487.

**No. 340—Madonna of the Trees.**

Academy, Venice.

Oil on wood: 2 ft. 4 in. by 1 ft. 7 in.: dated 1487.

These two small pictures, painted at nearly the same time, are remarkable for breadth of light and shade. Notice that Madonna and Child in both pictures are the same in pose and type.

What opportunities does the painting of armor offer the artist? How has Giovanni used them? Is the armor obtrusive? Analyze the two saints: are both bold, decided men of action? Does St. George depend upon his armor to prove his warrior character? Why does St. Paul carry a sword?

Study the evolution of Madonna and Child: define the change in expression. Is Madonna in 340 haughty or sad? Is her face indicative of deep experience, or

capability of it? Is it filled with foreboding or ecstasy? Has it greater spiritual or physical beauty?

What significance, traditional or doctrinal, has the mother's attitude toward the child?

Are faults in drawing the same in both pictures? Do they disappear in Giovanni's later work? Cf. 342, 341. How does Madonna's dress compare with Florentine costume? with Umbrian? What would be the effect if the drapery back of Madonna's head were removed or carried entirely across the background? What is the purpose of the glimpses of landscape?

**No. 342—Mary Magdalene: detail.**

Academy, Venice.

The group from which this lovely head is taken comprises Madonna and Child with St. Catherine and the Magdalen. It is a panel, 3 ft. 4 in. by 1 ft. 9 in., painted in oil and its drawing places it among Giovanni's mature works.

Does this emphasize one phase of the Magdalen's development at the expense of a successful general characterization? Is the latter possible to one of her widely differing experiences? Does art better fulfil its mission by giving vivid expression to one phase of emotion or one incident, without attempting to suggest what goes before or after? Are such questions germane to art interpretation?

Is the penitential mood forcibly suggested here? Are her beauty and rich jewels necessary aids to the interpretation of the subject? Cf. 209. Which better conveys a moral lesson? Which is more legitimate art?



**A GROUP OF IMPORTANT ALTARPIECES.**

**No. 338—Madonna between Saints: triptych.**

**No. 339—Detail of 338.**

Frari, Venice.

On wood: figures one fourth life size: painted between 1485 and 1488.

In the left panel, St. Nicholas and an unidentified saint; in the right, St. Benedict with St. Bernard in the background. The picture is notable for highly finished detail together with its broad effect. It is still in its beautiful old frame, the architectural design of which is an extension of the architecture in the painting.

**No. 336—Madonna, Saints, and Doge Barbarigo.**

S. Pietro Martire, Murano.

Oil on wood: 10 ft. 4 in. by 6 ft. 6 in.: painted 1488.

The Doge is introduced by St. Mark; St. Augustine stands on the other side of Madonna. The Barbarigo shield is on the parapet of the throne.

The picture was originally in the Barbarigo Palace, and after the death of the Doge was presented to the Convent Santa Maria degli Angeli, Murano, of which Barbarigo had been Administrator.

**No. 337—Madonna Enthroned with Four Saints.**

**No. 341—Detail of 337.**

San Zaccaria, Venice.

Transferred to canvas: figures life size: completed 1505.

St. Peter and St. Catherine are on the left of Madonna, St. Jerome and St. Lucy on the right. The design of the pilasters and capitals that enframe the niche in which the picture is placed is repeated in the architecture of the picture, enhancing its apparent size and depth. The painting is a masterpiece of handling, and the "first example of great monumental art in this school."

What is Madonna's mental attitude toward the child in 338, 339? Has the artist adhered to altarpiece traditions—symmetry, unemotionalism, presentation of the child as an object of worship, calling the spectator's attention by look or gesture to some point of the theme? Does that necessarily interfere with freedom of treatment, beauty of individuals, sumptuous adjuncts? Is there any trace of archaism in this work? Does it suggest profound or subtle feeling? Is the highest art an expression of psychological analysis?

Do the pictures owe anything to their framing? Is the proportion of figures to space equally pleasing in side panels and center? What purpose do the little angels fulfil in the general scheme?

Study 336. What difficulties had the artist to overcome in connection with the representation of Doge Barbarigo in the pride of his station? Does courtly decorum war against religious propriety? Cf. 369. Why should the angels play their musical instruments at the moment of introducing the Doge? Explain the presence of St. Mark: why not any other saint?

Does the relation of Madonna to the child partake of the maternal as well as the hieratic? Is either emphasized more than the other? Has Bellini touched perfection in this phase of art? What is Madonna's mental attitude toward the worshipers? Is there unity in the sentiment of the picture?

Are these all types of unusual nobility? Does any deficiency or eccentricity of drawing mar the physical or spiritual beauty of the Holy Child?

Are the cherub-cloudlets an innovation? Do they add spirituality? Charm? Do they enhance the feeling of atmosphere?

Does the emphasis placed on vertical lines prevent a flowing ease of composition? Are variety and grace consonant with stateliness and seriousness? Are the detail and ornament calculated to stimulate interest and pleasure? Is the restraint of refined taste observable in all particulars?

How are the saints identified in 337? What other ways of representing St. Jerome? Which is the more artistic? What general character is given by Giovanni to old men? Do they form a favorite theme with him?

How successful has the artist been in conveying a feeling of reality in space and architecture? Is the lamp a painted adjunct or a real lamp? Why the horizontal bar connecting the capitals of the pilasters? Has any other artist, thus far examined, carried illusion as far as Giovanni? Is this in the interest of high ideals of art? Are such artistic artifices as significant massing of lights or darks, leading lines, perspective diminutions, etc., more conspicuous here than in other pictures by Giovanni?

What is the difference between a Holy Family and a Santa Conversazione? Is there anything in this group of important altarpieces to remind one of the work of the Muranese? What are the arguments for and against such absolute symmetry as Giovanni observes?

What reasons for the introduction of angel musicians?

Does Giovanni's Madonna type remain essentially the same? If there is a change, in what direction is the evolution? In these altarpieces does the artist appear as a modern, or does he adhere to the old school of thought and technique?

**No. 346—Venus, Queen of the World.**

Academy, Venice.

Panel: height, 2 ft.

**No. 347—Religious Allegory.**

Uffizi, Florence.

These small panels, dating from 1488 or 1500, are painted in a slight, decorative manner and formed part of a cassone or chest. No. 346, one of a series of five allegorical subjects, is easily interpreted. 347 is, on the contrary, obscure: the following is quoted from recent writers: The Court is the entrance to Paradise, its gates guarded by SS. Peter and Paul. The Virgin sits enthroned between two female saints; opposite stand SS. Sebastian and Job. Souls in the form of infants shake down the fruit of the Tree of Life—the fruit forbidden to Adam and Eve but permitted to those who have accepted the salvation of which the Mother of Christ and the Apostles are symbols, and who have the right to enter Paradise.

Is the sentiment of each landscape in accord with its subject? Is there similar harmony in 343? What time of day is represented?

Why is Venus in a light, fanciful shallop? What is the significance of the children in the water? of the piping cherub? the globe?

What further interpretation suggested by the aged and the youthful saints, the crowned maiden and her in simple attire? the centaur, the figure in the cave, the animals? the man who has passed the gate?

What difficulties attend an allegorical theme that do not inhere in an ecclesiastical? Is constraint discernible in arrangement or drawing? Are the pictures interesting only because of their intellectual content.

**No. 344.—Portrait of Doge Loredano.**

National Gallery, London.

A remarkable portrait and the only one known by Giovanni: painted not far from 1500.

Loredano was in office from 1501 to 1521, and under his able rule Venice was one of the great world powers.

Does this man worthily stand for the pride, splendor, luxury of one of the most notable commonwealths in the world's history? Would this face be appropriate for the head of a religious organization? Does the richness of the ducal robes compete in interest and attractiveness with the face? Might it do so in real life? What effect has the headdress on the dignity of the subject?

Cf. 188, 190, 255, 297. Which artist has treated his subject most sympathetically? What is the difference between this and 331? between this and 332? does a similar difference exist between 333 and 330?

**No. 343—The Baptism of Christ.**

High Altar, S. Corona, Vicenza.

Oil on wood: figures life size.

A late work which one authority dates 1501, another 1510. Its atmospheric quality has been impaired by cleaning.

What evidence that Christ is standing in the water? Has Giotto suggested any points neglected in this picture?

Are the character suggestions of the Father and of Christ complete? Has the Father the appearance of an entire human figure foreshortened? Does the Baptist's attitude suggest worship? How uniform is the conception of the Baptist in art?

How do these attendants differ from conventional angels bearing the garments of Jesus in a conventional manner? Is the landscape that of Judea or is it Italian? Has it anything in common with landscapes by Perugino?

Is this a work of superior spiritual insight? Cf. 62, 191, 431. What proofs of growing naturalism?

**No. 345—Two Portraits.**

Louvre, Paris.

Canvas.

Traditionally, the brothers Bellini, but comparison with medals proves this a mistake. The attribution of the painting to Giovanni or Gentile Bellini has been withdrawn, but it is assigned with much probability to the Bellini school: Cariani and Catena have both been suggested.

Note the treatment of the hair and the fur collars. Why is the outline of the caps indistinguishable—what effect has it on the picture?

Are the faces sufficiently modeled? Is detail suggested? Have any instances been observed in previous study of this simple massing of lights and darks combined with such softness of contours and undefined edges of shadows? Is this treatment more or less lifelike than 297, 255, 145, more or less than 344, 266, 206, 174? Has Giovanni treated light and shade

in a similar manner? What resemblance between this picture and 354, 344, 287? Without the name of any artist attached might one think this a Florentine or Venetian painting?

#### GENERAL QUESTIONS ON GIOVANNI BELLINI.

In what order can the growth of technical freedom be traced? Is there a corresponding change in the conception of Madonna's function? In which pictures is she the stately Queen of Heaven? In which the humble earthly guardian of the divine Child? Are his Madonnas intellectual? Do they betray any trace of earthly dross? Are they super-refined?

Compare Giovanni and Mantegna: was Giovanni swayed more by a love of beauty? Has he actually achieved more beauty? Did he represent more detail in modeling, as dimples and other accidental variations of surface? Is his composition ever confused or intricate—more so than Mantegna's? Is his work as consistent—i. e., is each picture governed by one idea?

Were Giovanni's compositions spotty—i. e., small masses of light or dark scattered about, unrelated to each other? Are shadows clearly cut, transparent and delicate throughout his pictures? Are ornamental accessories conspicuous in his work? Compare with the goldsmith painters; with Melozzo da Forli.

What are the limitations of his creative ability? Had he originality, imagination, dramatic power? What were his technical limitations—was his draughtsmanship equal to any demand he made upon it? Was his taste ever at fault? Was he a worthy exponent of the best in Venetian life and character?

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 Crowe and Cavalcaselle. . . Painting in North Italy. I. 100-194.  
 Flat . . . . . Les premiers venitiens. Ch. I, II, and III  
 Fry . . . . . Giovanni Bellini.  
 Gilbert . . . . . Landscape in Art. 317-324.  
 Heaton. . . . . History of Painting. 146-153.  
 Kugler . . . . . Italian Schools. I. 300-314.  
 Molmenti . . . Carpaccio, son temps et son œuvre. 26-38; 74, 75.  
 Morelli . . . . . Italian Painters. I. 259-263; 266-271.  
 Oliphant . . . . . Makers of Venice. Part III. Ch. I.  
 Rea. . . . . Tuscan and Venetian Artists. 72-73.  
 Stillmann. . . . . Old Italian Masters. 128-137.  
 Symonds . . . . . Age of Despots. 214-221; 233-235.  
 Symonds . . . . . Fine Arts. 347-355; 362-366.  
 Taine . . . . . Italy: Florence and Venice. 217-241; 272-283.  
 Taine . . . . . Lectures on Art. II. 225-236.  
 Vasari . . . . . Lives, etc. II. 144-166.  
 Weil . . . . . Venice. Ch. 2 and 3.  
 Woltmann and Woermann. . . History of Painting. II. 385-387; 389-396.  
 Yriarte . . . . . Venice. 70-86; 94; 107-118; 120-122; 239-241.

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- Dome. 1899, February (Jacopo Bellini).  
 Gazette des Beaux Arts. 2<sup>e</sup> Ser. v. 30. 1884. 346-355; 434-446.  
 Monthly Review. London. 1902, June. 135.  
 Portfolio. v. 15. 1884. 96-101.



## Lesson 27.

### TWO VENETIAN ARTISTS WHO OCCUPY UNIQUE POSITIONS.

VITTORE CARPACCIO (*Scarpaccia*). Fl. 1490-1522.

#### OUTLINE FOR STUDY.

Carpaccio's marked individuality; derivation of his style from Gentile Bellini.

A facile illustrator of Church legend; series of scenes from the life of St. Ursula; series from the History of the Cross; the frieze of San Giorgio degli Schiavone.

Interesting quality of his altarpieces; naïveté and peculiar charm of his feminine types.

His work for the Ducal Palace.

Carpaccio a genre painter—his homely realism, quaintness and attention to minor details; the quality of his landscapes; his works as chronicles of contemporary architecture and costume.

Ruskin's estimate of Carpaccio.

#### TOPICS FOR FURTHER RESEARCH.

.Treatment of the Pageant by Venetian painters.

Memling's shrine of St. Ursula, in Bruges.

The Scuole of Venice (Mutual Aid Societies).

The little musicians of Venetian painters compared with the angels of Florentine art.

## QUESTIONS ON SPECIAL PICTURES.

No. 360—*St. Ursula's Dream.*

8 ft. 9 in. by 8 ft. 7 in.

No. 361—*The English Ambassadors received by their King.*

17 ft. 1 in. by 9 ft. 7 in.

Academy, Venice.

Both of these paintings, in oil on canvas, were executed about 1495. They belong to a cycle of nine pictures commissioned for the Scuola di Saint Ursula, Venice (now suppressed). The Scuola was founded 1300 and dedicated to the All-Powerful and to the Virgin, together with several saints besides the one whose name it bore. Ursula was a youthful Christian princess of Brittany who was vowed to perpetual virginity and who had been commanded in a dream to make a pilgrimage to the holy shrines of Rome. By reason of her extraordinary beauty, learning, and virtues she was sought in marriage by many princes, among them Conon, son of the pagan King of England. Doubtless believing that she might make numerous converts and that thus great glory would accrue to her, she feigned a favorable consideration of his suit, sending back the English Ambassadors with flattering messages coupled with the conditions that she might be allowed to perform her sacred obligation, the pilgrimage; that she might be provided with an escort of eleven thousand English virgins; and that Conon should be baptized. Nothing was denied her. She and her virgins sailed around to the mouth of the Rhine, up the river to Basle, continuing the journey across the Alps and down through Italy to Rome. There she was blessed by the Pope and met by Conon, who, become a Christian convert, no longer desired to espouse the bride of Christ. On their return, the company was augmented by Conon, the Pope and their followers. At Cologne, according to a revelation previously made to Ursula, all met a glorious martyrdom at the hands of the Huns.

360: What is the first impression received from this picture—its spiritual meaning, the beauty of simplicity, homely realism, or its resemblance to the fashion of our day?

Is its simplicity in keeping with the state of a King's daughter? Is it significant of the singleness and purity of the maiden's purpose? In what various ways is her character indicated?

Is her sleep natural? In how far is this a satisfactory representation of a heavenly vision? What has the angel in its hand? Is there any indication of the artist's chief interest? Has he placed emphasis upon his skill in drawing, perspective, effects of light, etc.? Which of the first impressions fade away after examination of the picture?

Is the meaning of 361 self evident? Where does the scene take place? Has the artist attempted to be historically correct?

Do the people take a lively interest in the event? Is the crowd suggestive of a great number? Cf. 274, 333. Is the middle distance properly filled? Cf. 259. Is the diminishing of figures into the farthest distance correctly graduated? Is there a sense of air and illimitable space?

Do the buildings look as if they had actually existed? How do they compare with Perugino's? Which indicates more skill and artistic feeling—this or 330? What was the artist's motive—the story, the pageant, the local scene filled with life, or had he the modern interest in air, light, and space?

**No. 365—St. George in Combat with the Dragon.**

S. Giorgio degli Schiavone, Venice.

Oil on canvas: 11 ft. 8 in. by 4 ft. 6 in.: painted between 1502 and 1508.

One of a series of nine canvases which form a frieze around the interior of the small, low-ceiled chapel. The Scuola di San Giorgio degli Schiavone was a charitable foundation established, 1451, by Dalmatians resident in Venice, for the relief of distressed seamen of their own nationality. The subjects of the frieze are taken from the lives of the Savior and the patron saints of Dalmatia—George, Jerome, and Tryphonius.

Does this suggest all the horror of the legend? Cf. 299. Does Carpaccio's impersonation possess more artistic interest than Mantegna's? How does it compare with Donatello's?

Is the saint's pose calculated to withstand a shock? Is movement well represented? Is that possible with incorrect drawing? Is the drawing of the horse faulty? Has the animal character? Is there anything that recalls Paolo Uccello?

What does the background add to the scene? Has it the characteristics of Carpaccio's other landscapes?

Why does the arched rock, on the right, appear so often in Italian pictures of this period? In what do the charm and interest of the picture consist?

**No. 363—Presentation of Christ: detail.****No. 364—Angel Playing Lute: detail of 363.**

Academy, Venice.

Oil: figures life size: date 1510.

Painted for San Giobbe, Venice, under the stimulus of Giovanni Bellini's important altarpiece in the same church. Simeon

is on the right; on the left, Anna the Prophetess and an attendant bearing the purification doves.

NOTE.—A Presentation of Christ is also commonly called Presentation in the Temple, distinguishing it from Presentation of the Virgin, which takes place in the portico or at the steps.

Is this movement or arrested movement? Are there any anachronisms? Have any of the faces the air of portraits? Which are ideal? Compare all the representations of the Christ-child amongst early Venetian paintings: which is the most successful?

Why do the little musicians charm us so? What particular excellences embodied in the one with the lute? Is it less conventional than its fellows? Is there another like it in art? Does this picture bear traces of Giovanni Bellini's influence? How is it unlike Carpaccio's work in general?

**No. 366—Presentation of the Virgin.**

Brera, Milan.

Oil on canvas: 4 ft. 6 in. by 4 ft. 1 in.: painted between 1510-1514.

Is this the traditional mode of representation? Cf. 58, 79, 197. Has Carpaccio lost anything of Giotto's serious naïveté? What does the picture gain by the richer detail? Which is the more devout, the more probable—Carpaccio's or Ghirlandajo's?

Was an attempt made, in architecture and costumes, to properly localize the event? Are other accessories appropriate? Is drawing anywhere at fault?

**No. 362—Meeting of Joachim and Anna.**

Academy, Venice.

Oil on wood: 6 ft. 2 in. by 5 ft. 6 in.: date 1514.

Painted for the suppressed church of San Francesco, Treviso. In the background the High Priest rejects Joachim's offering at the temple. Louis of France and Ursula are the attendant saints, crowned in token of their royal birth.

Which of the groups is most lifelike? Is the embrace of Joachim natural and hearty? Can any adverse criticism apply to his figure? Are the saints interested spectators? What degree of sentiment, of pathos has Carpaccio infused into this incident? May the picture be accepted as authority on the subject? Would one like to have it hanging on the wall? Are the same tendencies noted here as in 363?

Has the architecture a pleasing relation to the foreground figures? Has Carpaccio made any mistake in that respect? (Study all his pictures.)

**GENERAL QUESTIONS.**

Was Carpaccio's taste more than usually correct? Is the sentiment of his people always appropriate to the occasion? Was he a skilled craftsman—are there any mistakes in figure drawing, perspective, relative proportions of things? Is his composition well considered? Is there any trace of archaism?

Did he attend strictly to the main purpose of his illustration, or did he introduce irrelevant figures or details? Are his types refined?

Was he dramatic? Did he paint for the sake of his subject, or for the sake of technique? Why is he unique?

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 Conway . . . Early Flemish Artists. 239-247.  
 Crowe and Cavalcaselle..Painting in North Italy. I. 196-214.  
 Flat . . . . .Les premiers venitiens. Ch. 6.  
 Gilbert . . . .Landscape in Art. 325-327.  
 Jameson . . . .Sacred and Legendary Art.  
 Kugler . . . .Italian Schools. I. 319-323.  
 Meynell . . . .Children in Art.  
 Molmenti . .Carpaccio, son temps et son œuvre. (Beginning Ch. VI.)  
 Molmenti . .Vittore Carpaccio et la confrerie de Sainte Ursula à Venise.  
 Oliphant . . .Makers of Venice. Part III. Ch. I.  
 Rea . . . . .Tuscan and Venetian Artists. 95-103.  
 Ruskin . . . .St. Mark's Rest. Supplements I and II—Shrine of the Slaves; Place of Dragons.  
 Taine . . . . .Italy: Florence and Venice. 283-285.  
 Vasari . . . . .Lives, etc. II. 344-351.  
 Weale . . . . .Hans Memline. 46-50.  
 Woltmann and Woermann..History of Painting. II. 35, 36; 398-401.  
 Yriarte . . . .Venice. 242-244.

## PERIODICALS.

- L'Art. v. 23. 1880. 1-9.  
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## CARLO CRIVELLI. 1430?-1495.

## OUTLINE FOR STUDY.

Crivelli's fidelity to the traditions of the old régime; his easily recognized peculiarities.

The form of altarpiece called Ancona; decorative character of Crivelli's art; his careful finish and daintiness; masterly handling of tempera.

Devotional character of Crivelli's themes; the refinement of his Madonnas.

Crivelli's country; his paintings in the cities of the March of Ancona; probability of his contact with painters of the Umbrian Apennines; traces of Umbrian influence in his later work.

## TOPICS FOR FURTHER RESEARCH.

The Marches: <sup>a</sup>character of the country; <sup>b</sup>principal towns.

The effect of raised and gold-embossed details in painting; cause of the abandonment of gold as an adjunct to color.

## QUESTIONS ON SPECIAL PICTURES.

NOTE.—All of Crivelli's paintings are in tempera.

No. 350—St. Catherine and St. Dominic: details of altarpiece.  
National Gallery, London.

Wood: 4 ft. 1 in. by 1 ft. 4 in.: painted 1476.

From an ancona of thirteen compartments, disposed in three tiers. The lower and middle tiers once formed an altarpiece at San Domenico Ascoli; the panels of the upper tier were added



at some later period by the various owners of the altarpiece. St. Catherine and St. Dominic are at the right of the central panel, lower tier. Much of Crivelli's work is in the form of tall, narrow panels.

Examine St. Dominic—conception, character-expression, drawing (notice hands particularly): is anything wanting to a wholly satisfying representation? Can the same be said of St. Catherine? Do these two ennoble our ideal of sainthood? Are the painter's ideals in accord with the historical character of these saints? Are our own ideals based upon history?

Study all Crivelli's pictures; are these two panels the keynote? Are they more or less nature-studies? more or less unaffected? Note the dates of the pictures and trace his evolution. Why was it in the direction of artificiality?

**No. 349—Madonna with SS. Peter, Dominic, Peter Martyr, and Gimignano. Triptych.**

Brera, Milan.

Wood: 7 ft. 3 in. by 7 ft. 2 in.: date 1482.

Painted for San Domenico, Camerino. St. Peter is represented as the first pope. Ornaments are in high relief; gold ground.

**No. 351—Madonna and Child, with Saints.**

Kaiser Friedrich Museum, Berlin.

Wood: 6 ft. 5 in. by 6 ft. 3 in.: date, 1487.

Painted for the church of Minor Osservanti, Fermo. The Child Jesus gives St. Peter the Keys in the presence of local and Franciscan saints. Behind St. Peter are an unidentified Bishop, St. Francis and a Crusader monk; at the right of Madonna, St. Louis of Toulouse, holding a bishop's mitre and crozier; St. Bonaventura as bishop and St. Bernardino holding a reliquary containing the sacred Blood.

**No. 348—Madonna Enthroned.**

Brera, Milan.

Wood, gold background: figures nearly life-size: painted 1493. Originally in San Domenico, Camerino. A beautiful example of Crivelli's perfected style.

What is the first consideration when one looks at these pictures—the devoutness of the sacred personages or the splendor of their robes and surroundings? Is it possible to reconcile the idea of a truly devout representation with such careful attention to elaborate robes, gold, and ornament?

How are the saints identified? Is their bearing natural and dignified? Has the artist made fine character distinctions? Is the Child carefully studied from nature? Does Madonna suggest deep spiritual experience? What was the motive in suspending a curtain back of Madonna's head in all of the pictures?

Wherein has Crivelli shown artistic ability? Wherein has he failed? Are there any serious violations of taste? What evidence of love of the beautiful? Has his work the character of miniature?

**No. 352—The Annunciation.**

National Gallery, London.

Wood: 6 ft. 10 in. by 4 ft. 10 in.: painted about 1486.

Executed by order of the city for the convent of the Annunziata, Ascoli, in commemoration of the charter of 1482, which conferred certain prized privileges on the municipality. The charter was obtained through the intercession of Prospero Caffarelli, Bishop of Ascoli, and was received on the anniversary of the Annunciation: therefore that day was observed, after

that year, by a public procession to the church of the Annunziata. The inscription at the base of the picture, "*Libertas Ecclesiastica*," was the phrase used to describe the new order of things. The escutcheons are those of Caffarelli, the reigning Pope, Innocent VIII, and the town of Ascoli.

St. Emidius, patron saint of Ascoli, kneels beside the angel, holding a model of the town.

Was this way of presenting the subject original with Crivelli? Cf. Jacopo Bellini's *Annunciation*, 323. What decorative elements has Crivelli added to Jacopo's design? Does this look like a street in an Italian city or is it an Oriental scene? Is it pure fantasy or the copy of a reality?

Note the impression of a general movement in the air: how is it produced?

Which is paramount—architectural or human interest? What dainty and maidenly qualities are expressed in the Virgin and her retreat? Is the idea of seclusion made prominent? Is it a glimpse of the life of an Italian maiden of the period?

Why is the angel arrayed in this wondrous fashion? Interpret the presence and attitude of St. Emidius. Are the neighbors aware of the heavenly visitants?

Did the artist's mind dwell devoutly and lovingly on his theme or is this an expression of cleverness and ostentation? Is the elaborate and exquisite setting indicative of his appreciation of the precious quality of the Virgin? Is this Virgin worthy of such a setting?

## REFERENCES.

- Berenson . . . Study and Criticism of Italian Art. I. 101-103.  
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Gilbert . . . . Landscape in Art. 316, 317.  
Kugler . . . . Italian Schools. I. 342-344.  
Morelli . . . . Italian Painters. I. 275, 276.  
Paget . . . . . Renaissance Fancies and Studies. 96, 97.  
Rushforth . . Carlo Crivelli.  
Woltmann and Woermann. . History of Painting. II. 384,  
385.

## **Lesson 28.**

**ANTONELLO DA MESSINA. Fl. 1465-1493.**

### **OUTLINE FOR STUDY.**

Condition of art in Southern Italy during the early Renaissance.

Antonello's early contact with Flemish art; his agency in the rapid rise to popularity of oil painting in Italy.

The dramatic conception of Antonello's themes; his draughtsmanship.

Importance of his portraits.

The change wrought in Antonello's style by association with the Venetians; persistence of certain Flemish traits; realism, color quality, and minute finish of his paintings.

### **TOPICS FOR FURTHER RESEARCH.**

Technics of oil painting.

Flemish influence on Italian art.

### **QUESTIONS ON SPECIAL PICTURES.**

#### **No. 353—II Condottiere.**

Wood: a little under life size: executed 1475.

Modeled with extreme minuteness and perfection and painted with an enamel-like surface that has ensured its preservation.

What manner of man is this? What is the meaning of the name? Is the picture a profoundly sympathetic

reading of character? Are his best traits brought out? Is it probable that this is his normal mood or a particularly strenuous one? Cf. 297. What is the difference between the spectacular and the dramatic?

Does this seem alive? Are textures suggested? Is it more interesting for its technique or as a study of character?

Cf. 345. What differences in treatment? Which is the more exact? the more artistic? Cf. 344, 287. What different rôles would these men fill? Are the differences in the men themselves or in the painters?

**No. 354—Christ bound to the Column.**

Academy, Venice.

Wood: 1 ft. 3½ in. by 11 in.: painted about 1476.

Is this an exalted conception of a suffering Savior? Does it aim to present the intellectual or spiritual side of his character? Is it an ignoble type? Would that be inconsistent with refined treatment?

Account for the marked difference in the technical quality of these two pictures. Have they any traits in common? Does 354 resemble 345 in manner? Do these pictures indicate ability to express the finer sentiments? Do they place Antonello in the ranks of great painters?

## REFERENCES.

- Brown . . . . .The Fine Arts. 304-306; 309-311.  
Crowe and Cavalcaselle..Painting in North Italy. II. 77-100.  
Gilbert . . . . .Landscape in Art. 311, 312.  
Heaton . . . . .History of Painting. 144-146.  
Kugler . . . . .Italian Schools. I. 249-253; 314-318.  
Morelli . . . . .Italian Painters. II. 179-194.  
Oliphant . . . . .Makers of Venice. Part III. Ch. I.  
Woltmann and Woermann..History of Painting. II. 365, 366; 387, 388.

NOTE.—To those who wish to study further the technics of oil painting the following treatises are recommended:—

- Cennino Cennini . . .The Art of the Old Masters.  
Gulick and Timbs . . .Painting.  
Merrifield. . . . .The Arts of Painting.

CIMA DA CONEGLIANO (Giovanni Battista Cima).  
1460?-1517.

OUTLINE FOR STUDY.

Cima, an assistant of Giovanni Bellini; a painter of sacred subjects; the tranquil temper of his compositions; notable altarpieces. A worker both in tempera and oil; his ability as a designer; carefulness in detail and finish.

The scenery of Cima's Friulian birthplace exhibited in his backgrounds; atmospheric quality of his paintings.

Cima especially a sufferer from falsified attributions.

QUESTIONS ON SPECIAL PICTURES.

No. 357—The Incredulity of Thomas.

Academy, Venice.

Wood: 6 ft. 9 in. by 4 ft. 6 in.: painted early in sixteenth century.

From the suppressed Scuola di Murari (Masons), a Confraternity of which SS. Thomas and Magnus were patron saints. St. Magnus is on the right. One of the most important Venetian paintings of its period.

What effect has the architectural framework on the background?

Is Thomas over-eager? Is his action rude or reverential? Did the artist think a strong contrast necessary to bring into prominence the calmness and dignity of Jesus?



Do these persons seem to be portraits or careful studies from life? Is the figure of Thomas, beneath his robes, well constructed? Are he and Jesus of correct and elegant proportions? Is the garment of the latter folded and held in a natural manner?

Compare the mantle of St. Magnus with that of St. Peter in 349: which is more effective? which better suited to priestly dignity? Explain the ornament on the back of the hand.

Is the attention of the participants in this scene properly centered? Does the picture gain its power from its character study, grouping, pose of figures, transparent atmosphere or wide space? Is it naturalistic at the expense of spiritual content?

**No. 359—Madonna and Child: detail.**

Academy, Venice.

Oil on wood: height 2 ft. 7 in.: a late work.

The entire picture includes John the Baptist on the left, St. Paul on the right.

Is there any evidence of imitation of Giovanni Bellini's Madonnas? Has Cima improved upon his master in any essentials? Is there a strong character suggestion? Is the sentiment as true, as profound?

Is the Child as worshipful? the costumes as simple, as appropriate? Has this drapery better defined textures. Are the Child's extremities correct? Do Cima's variations constitute an improvement?

No. 358—*Ecce Homo*.

National Gallery, London.

Under life size.

This marvelously touching picture was formerly ascribed to Giovanni Bellini and its attribution is still somewhat in question.

Cf. 354. What differences in the crown of thorns, treatment of hair, modeling? Which type is the stronger, the more capable of suffering, of deep feeling? In definition of outlines and modeling does this resemble 344? Has this peculiar treatment of beard and hair been seen elsewhere?

Are vital traits in Christ's character emphasized here? Is the face sentimental? Cf. 357; are the two impersonations of Christ similar in type or treatment? Formulate arguments for and against its attribution to Cima; to Bellini.

## REFERENCES.

- Berenson .....Lorenzo Lotto. 68-79.  
 Berenson .....Study and Criticism of Italian Art. I. 108-110.  
 Bottevoi and Aliprandi..Giambattista Cima.  
 Burckhardt .Cima da Conegliano.  
 Crowe and Cavalcaselle..Painting in North Italy. I. 232-247.  
 Flat .....Les premiers venitiens. Ch. VII.  
 Gilbert ....Landscape in Art. 327-329.  
 Kugler ....Italian Schools. I. 323-326.  
 Morelli ....Italian Painters. I. 277, 278.  
 Woltmann and Woermann..History of Painting. II. 402-404.

## MARCO BASAITI. Fl. 1503-1521.

CATENA (Vincenzio di Biagio; also called Vincentius de Tarvizio). Fl. 1495-1531.

## OUTLINE FOR STUDY.

Basaiti—friend and pupil of Alvise Vivarini; his earnest and painstaking work; his dry manner.

The free interchange of artistic ideas and inventions; difficulty of distinguishing Basaiti's paintings from others of the early Venetian School.

Catena—a talented painter of the Bellini School: his reputation in portraiture; authentic altar-pieces.

Pleasing quality of Catena's work; his cleverness as an imitator; ascription of his paintings to more famous artists.

## QUESTIONS ON SPECIAL PICTURES.

## BASAITI.

No. 367—*Calling of the Sons of Zebedee.*

Academy, Venice.

Oil on wood: 14 ft. 9 in. by 8 ft. 5 in.: date, 1510.

Painted for the suppressed church of Sant' Andrea della Certosa, on one of the islands near Venice. The painting has an arched top, omitted in the photograph. The scene is laid on the shore of the Sea of Galilee and in the middle distance are the towers of Zabulon. Christ stands between SS. Peter and Andrew.

Is the story told easily, intelligibly? Is the scene conceived in a naturalistic manner? Are all details

consistent? Did the artist know his fisherfolk and their belongings well?

Do the figures diminish according to perspective rules? Is the water beyond the group on the same level as that in which the foreground boats are lying? Where is the spectator supposed to be standing—higher than the group or on a level with them?

Is the landscape a correct copy of nature? Is it Oriental? Cf. 347: did one influence the other? In which are the people more prominent? In which is the background more elaborate? In which is the sentiment deeper? Is any art principle involved?

### CATENA.

No. 368—*Madonna, Child, and Saints.*

Museum, Padua.

Oil on wood: an early work.

A presentation of the Holy Infant to Simeon. At one time it bore the spurious signature of Giovanni Bellini, but Catena's signature was discovered when the picture was cleaned. Possibly a copy of an original by Bellini painted under the influence of Mantegna. Cf. Mantegna's *Presentation*, 308.

Are these types new? Do they suggest nationality, originality, or want of skill? Do they express character? Is the decoration of the priest's robe ecclesiastical?

What are the merits of the picture? Do they indicate superior ability? Account for the defects.

**No. 370—St. Stephen.**

Brera, Milan.

Half the size of life.

The Saint is represented in priest's vestments.

Are all the data given that are needed for the reconstruction of the Saint's story? Has the artist attempted to realize his character? To produce a naturalistic or symbolical representation? Does the latter fulfil the essential requirements of an aid to devotional meditation? Would a dramatic representation be a hindrance?

Interpret the ornamental designs. Does the picture display roundness, variety of textures, play of light and shadow? Does it seem behind its time as an artistic production? What is its decorative value? Might there be a legitimate demand for such a picture as a purely decorative panel?

**No. 369—Warrior adoring the Infant Christ.**

National Gallery, London,

Canvas: 8 ft. 7 in. by 5 ft. 1 in.

At one time catalogued under Giorgione's name. Probably the most mature and important of Catena's works, resembling the later Venetian school in various ways. The narrow line of light along the parapet, the distant landscape and the branching of the tree are strong reminders of Giorgione. The poodle dog and quails are favorite accessories in the pictures of North Italian painters.

Does this bear a general resemblance to certain Venetians previously studied? Does it resemble the Umbrians in any respect? or the School of Ferrara?

Have all the forms of the picture the substance and solidity of reality? Is there a feeling of motion?

Are the soft masses of transparent shadow a new element? or the effective contrast of dark figures against a light, atmospheric background? the peculiar treatment of foliage? the suggestion of the niceties of an opulent civilization?

Does the worldly ease of the men, the nonchalance of Madonna exceed any previous works? Interpret the warrior's gesture.

Was Catena contemporary with Giorgione and Titian? Is the new art more enjoyable than the preceding? Is the spiritual submerged in the worldly?

### REFERENCES.

- Berenson .....Study and Criticism of Italian Art. I 110-113; 128-134.  
 Brown . . . . .Venice: Historical Sketch of the Republic. Ch. XX.  
 Crowe and Cavalcaselle..Painting in North Italy. I. 247-270.  
 Gilbert . . . . .Landscape in Art. 329-331.  
 Kugler . . . . .Italian Schools. I. 328-331.  
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## LESS NOTEWORTHY VENETIANS.

Influence of Giovanni Bellini on contemporary art.

Effect on Giovanni's reputation of erroneous attributions of paintings.

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Assistants and followers of the Bellini and Alvise Vivarini.

## Painters of Venice.

Pier Francesco Bissolo	Benedetto Diana
Lazzaro di Sebastiano	Marco Marziale
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Giovanni Mansueti	Bartolomeus Venetus

## Painters of Outlying Districts.

Giovanni da Udine	Pellegrino da S. Daniele
Rondinello	

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## VENICE AND HER ART.

H. H. POWERS.

Venice is no longer Queen of the Adriatic. No galleys from the dreamy Orient unload their bales of precious merchandise at her wharves or bear her stern edicts to distant provinces. Her splendor is faded, her palaces are mouldered, and her towers are crumbling into dust. Were it not for the dole which the tourist drops in her ever-outstretched hand, the home of doge and merchant would be abandoned to the owls and the bats.

But if Venice has lost her empire over distant territories and world commerce, she has won an increasing ascendancy over the minds of men in the realm which she made peculiarly her own. The military or commercial development of a race is far more rapid than its intellectual or spiritual development. Not until empire has passed its zenith and commercial supremacy has waned does the slow ripening of race culture put forth the flower of art, while centuries more must elapse before these highest achievements exert their full influence, and are seen in just perspective.

Such has been the history of Venice. Fashioned upon principles unknown before but now become commonplaces of political wisdom, the Venetian state grew great and prosperous in century-long bondage to that materialism which is so often laid to the charge of wealth and power. Then, under a setting sun, she developed that splendid art which has dazzled an



unappreciative world. Finally, when her glory is departed and her power forgotten, her greatness is being slowly recognized and her art is being assigned its true place. The principles upon which this art is based are as unique as the city which first gave them recognition and as fundamental as those that governed her destiny.

The arts that appeal to the sense of sight are necessarily dependent upon the laws of light. Light has but two properties which concern us, — intensity and color. The former gives us the wide range between light and darkness, white and black; the latter gives us in infinite variety the colors of the chromatic scale.

Each of these tells us its own story about the things we see. Differences of light and dark give us form. When the light falls directly upon an object and some portions of it glow brightly, while others are lighted but feebly if at all, we naturally assume that some parts are exposed to the light and that others are so situated that the light cannot get at them. Experience soon enables us to infer very closely, from these varying lights and shadows, just what shape the things are upon which they lie. Whether the differences of form are large and conspicuous, such as we denominate shape, or minute and intangible, such as we call surface or texture, they are one and all revealed to the eye by gradations of light.

Color tells a different story. The color of things does not depend upon their shape, and so tells us nothing about their shape. It is merely one of the signs by which we identify objects. Color is a means of distinguishing peaches from oranges. Bright color attracts

our attention to objects, and we are fond of it for all the pleasant things that it has brought to our notice.

The sculptor deals almost wholly with form. He makes things the proper shape, and the varying lights and shadows reveal that shape in the usual way. Shape is comparatively an easy matter, and though the minor differences of form which we know as texture or surface tax his skill, if he has skill enough he can give us the form of things measurably complete. This shape of things is modified, to be sure, in many cases so that the peculiarities of his material shall not play havoc with the lights and shadows which reveal the form, but this is a modification in the interest of truth. And the sculptor enjoys to the full the advantages of form, his work being visible from all sides. We can get a front view, a back view, or a side view, as we choose, thus getting the full meaning of form.

Painting and drawing cannot give us real form, but they can give us gradations of black and white which easily pass for lights and shadows, and they can give us outlines which suggest form in profile. By means of outline and shading, therefore, the artist can "model" his figures into vivid semblance of form. But, after all, this sham form is never quite like the real form that the sculptor gives us. Moreover, it has the great disadvantage that it gives us but a single point of view. There is no side view or back view of a painted figure. Look at it from whatever point you will, you see the same aspect. Here and there through Europe the traveler is shown a marvelous picture which has the power of turning its gaze upon the observer, no matter from what point he

looks at it. The credulous behold in this phenomenon a marvel, almost a work of magic. It seems never to occur to them to try it upon other pictures. If they did they would discover that this is a characteristic of all pictures or flat surface representations of whatsoever kind. This is the great limitation to the painter's representation of form. It is form viewed from a single standpoint, and only sham form at that. The representation of form is primarily the prerogative of the sculptor. For him it has possibilities which nature herself hardly emulates. In sculpture and in the painting and drawing which rely upon studies of form, line and shadow not only recall the forms of nature, but through the subtle process of composition they are combined into harmonies such as nature never knew.

How different the case with color! The sculptor makes no use of it whatever. He is free to color his statues, but he seems to gain nothing by so doing. The painter, on the other hand, finds in color his chief opportunity. Whatever its limitations as compared with nature, it is no sham. Hence, while the painter's forms are at best only approximate and one-sided, his colors may be as perfect and as splendid as his skill permits. Painting itself imposes no limitations upon him. He may do with color as the sculptor does with form, things which nature herself can never do. He cannot only choose and arrange objects with reference to color harmonies better than nature does, but, by means of shadows cast freely over the canvas as solvents or dampers for color, he can modulate these harmonies with infinite subtlety. Nature casts the glare of noon or

the dimness of twilight over all her colors alike, thus treating the different parts of her color combinations with something of the monotonous impartiality which characterizes the organ-grinder's notes. Painting modulates its color with shadow as the musician modulates the notes of his instrument. Symphonies of color, like symphonies of sound, are the creation, not of nature, but of art.

It is a simple maxim of prudence that each art should do that which it can do best. The sculptor should devote his energies to representations of form. He gains nothing by painting his statues. He can only give us colored objects under nature's light. He cannot surround them with the magic envelope of shadow which subdues, softens, harmonizes, and transfigures. He can work miracles with form, but color can only add a prosaic commonplaceness to his magical creations.

With the painter, as we have seen, all this is reversed. Forms he can but simulate, and imperfectly at that but in color he is the true magician. Hence painting should be primarily a study in color. It cannot discard form altogether for reasons to be noted later, but it may and should subordinate the form aspect of things to the color aspect of things. The artist does not need to tell us everything. He can give prominence to some things, playing upon them with all the resources of his art, and can leave the rest to inference with the aid of slight suggestion. His success as an artist will depend primarily upon the wisdom with which he chooses these things. The organist who imitates the violin, the sculptor who specializes on

color, the painter who relies upon forms, — all must fall short of the highest achievement, no matter what their skill, simply because the very laws of their art are against them.

Through all the glorious period of Florentine supremacy this mistake had been made by Italian painters. The painters of Florence are one and all form painters. Exquisite in outline and modeled with a subtlety that has rarely been excelled, the Florentine painter's studies in form seem to defy the limitations imposed by his art. But they gain nothing from color. It is true these figures are colored, but they are colored as the sculptor might color his statues. There is no subtle harmony, no modulation, no magic of shadow in which color melts and dies away like the reverberation of an organ melody as it loses itself down the Gothic aisles. There is scarcely a Florentine painting that is not quite as expressive in good monochrome reproduction as in the original, while such a painter as Fra Bartolommeo is never appreciated till seen in his masterpiece in the Uffizi which he did not live to disfigure with color.

The reasons for this mistake were various. Superficially, it may be explained in part by the constant habit of merging painting, sculpture, and goldsmithery in the education and the occupation of the artist, but this habit itself needs explanation and is only another phase of the same thing. The true cause is to be found in the immense importance of form in the language of art. It is not by color that we read the meaning of a face. Save for the blush of embarrassment or the

pallor of anger or fear, color reveals nothing of our thought and feeling, and this revelation of thought and feeling, this interpretation of the mind and spirit of man was peculiarly the purpose of Florentine art. Hence the continual tendency toward the form arts and the drafting of other arts into the service of representing form.

This, too, explains why the world so long preferred Florentine painting and why almost every one begins with the same preference. It is not that it represents things in the best way, but that it represents the things we care most about. There is no denying the greatness of Florentine art, for *art* is a thing of the spirit, and the grandeur of the conceptions which the Florentine artists have given to the world has seldom been equalled and never excelled. But Florentine *painting* is a very different matter, for painting is merely a method of expressing artistic conceptions, — a method suited to some conceptions and unsuited to others. And in this method of expression the Florentines did not excel. They applied it with wonderful skill to purposes for which it was not suited, and never discovered its real possibilities.

This discovery was the glory of Venice. Taken as a whole, the message of the Venetian painters is less significant than that of the Florentines, but it is told in true painter's language. Realizing that the imagination can bleach away the color of things and see simply their form, or in turn, that it can ignore the form-telling lights and shadows and see nothing but contiguous patches of color, the Venetian painters chose the latter

as the basis of their art. If it be asked why did they not combine the two impartially as nature does, the answer is simply that art is not mere imitation of nature. You cannot find Beethoven's symphonies in nature. No more can you find Titian's. Fine modeling not only distracts attention from other things, but it prevents the free expression of other things. The best shading brooks no interference from color, and, on the other hand, if shadow is to be used for shading it cannot be cast freely over the canvas as the solvent and modulator of color.

It is hard to realize how profound is the difference between the two schools. A picture of either will contain figures which seem natural in their roundness and form. No great difference of method at first appears to us. But this only shows how easily the imagination clothes a suggestion with the fuller data of experience. Not one person in twenty notices the difference between a figure in outline and a figure in full round. Both recall the figures with which we are familiar, and so we take them for the same. But on closer examination we miss in the Venetian picture the penciled outlines of Botticelli. Arms and legs do not come to a sharp limit; they fade out into surrounding color masses. Nor do we find the modeling of features which we at first too leniently assumed. Shading there is, but it only hints at form, and is after all only a pretext for making color transitions. Enough is there to give the necessary hint, but the limitations of form painting are frankly recognized and the subtlest form effects are not attempted.

But, on the other hand, how glorious are the compensations! There is no glare of gaudy hues, far less than among the Florentines. Brightness has as little to do with color art as loudness has to do with music. But everywhere there is harmony. Color mates with color, and these again are blended into vast organic wholes, as instruments of many kinds are blended into an orchestra. Finally, over the whole is wrapped the mantle of shadow, subduing, emphasizing, graduating, modulating, as the orchestra director modulates the sound of flute or violin.

The glory of Venice was not achieved in a day, yet its character declares itself from the first. Crivelli, Carpaccio, and Bellini are color and shadow painters. They have by no means wholly emancipated themselves from form ideals, nor do they appreciate the possibilities of their own wiser choice. But they opened wide the door for Titian, a door that Michelangelo could not have entered.

The choice of color rather than form inevitably opened the way for the choice of other themes than those hitherto in vogue. Color is inadequate to express the human idea. Facial expression and attitude are matters of form, not color. On the other hand, the beauty of inanimate nature is more a matter of color than of form. Hence we see in Venetian painting a constant tendency toward landscape. The time was not yet ripe for the deliberate choice of a theme in which the world felt no interest. Our first interest is always in persons. Only later do we discover the grander significance and the deeper charm of the



impersonal. For that discovery the world had still long to wait. But as though conscious that it held the philosopher's stone for the artistic interpretation of nature, Venetian art knocks impatiently at the door of the future. Though the theme is still a person and nature an accessory, there are signs that the rôles will soon be reversed. In theme, therefore, as in method, Venice is the real discoverer of painting and the herald of modern art.



SECTION VIII.

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Sculpture in the Fifteenth  
Century—II.

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MINOR SCULPTORS.

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### SPECIAL BIBLIOGRAPHY, No. 8.

*Lessons 29 and 30. Florentine workers in Marble:*  
THE ROSSELLINI BROTHERS; DESIDERIO  
DA SETTIGNANO; MINO DA FIESOLE;  
BENEDETTO DA MAJANO.

*Lesson 31. The Bronze Workers:* ANTONIO POLLAJUOLO; VEROCCHIO.

*Lesson 32. Sculptors outside of Florence:* MATTEO  
DA CIVITALLI; NICCOLÒ DA BARI;  
OMODEO.

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By H. H. Powers.

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Of the foreign writings more generally accessible in American libraries Reymond's "*La Sculpture Florentine, Seconde Moitié du XV<sup>e</sup> Siècle*" is especially applicable to Section eight; attention is also called to writings of Dr. Bode, Director of the Berlin Museum, particularly his "*Italienische Bildhauer der Renaissance*," chapters ix and x, and "*Florentiner Bildhauer*," embodying his later views; also to be recommended are Müntz, "*Historie de l'Art pendant la Renaissance*;" and the articles on Sculptors in the Dohme Series, "*Kunst und Künstler Italiens*." A study of the illustrations in the books of Burger, Von Lichtenberg, and Schubring on Renaissance Tombs will be exceedingly helpful.

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Regarding special subjects mentioned in Topics for Further Research: the histories of Gregorovius and Milman present the lives of the Popes with a wealth of detail that enables the reader to form a well-rounded conception of the men, their courts, and their times. The sub-topic of Monumental Brasses is only part of the general subject of incised funereal slabs which has been treated by a considerable number of English writers. From among their well-illustrated volumes—one or more of which should be in every public library—two are selected which are confined to our topic: Creeny's costly folio of fine engravings; and Macklin's convenient handbook. The subject of funereal memorials is continued in the Gardner's books on Greek sculpture and in Wiel's Story of Verona.

## Lessons 29 and 30.

### FLORENTINE WORKERS IN MARBLE.

BERNARDO ROSSELLINO. 1409-1464.

ANTONIO ROSSELLINO. 1427?-1478?

#### OUTLINE FOR STUDY.

Bernardo's architectural compositions—their fundamental forms designed with reference to sculptured decoration; his artistic relation to Michelozzo and Alberti; patronage of Pope Nicholas V.

Sepulchral monuments of the fifteenth century—a new application of architectural principles; their appeal to civic and family pride; opportunity offered to sculptors. (Vasari II. 118, 119, note 14.)

Pre-eminence of the Rossellini in tomb construction; contrast between the brothers in aim and style.

Bernardo's tomb of Leonardo Bruni; its treatment of death; his tomb of the Beata Villana de 'Cerchi—a study in appropriate design; the *motif* of angels drawing aside curtains in Italian funereal art.

The purely sculptural work of Bernardo.

Antonio a representative of later tendencies in art; his resemblance to Desiderio, Mino, and Benedetto; the vitality of his work.

Tomb of the Cardinal of Portugal compared with that of Leonardo Bruni.



Antonio's portraits; his smaller works in relief;  
his collaboration with the Della Robbia.

#### TOPICS FOR FURTHER RESEARCH.

Nicolas V—the first Humanist Pope; his plans  
for the city of the Vatican; influence on the  
future of the liberal arts.

Florentine tombs of the Trecento. (Burger,  
ch. i and ii.)

Filarete—architect and sculptor. (Perkins:  
Reymond.)

Leonardo Bruni—scholar and man of affairs.

Matteo Palmieri and his mystical poem. (Symonds: Italian Literature. II. Appendix  
III.)

NOTE.—There are three styles of tombs in Renaissance churches: 1, the free-standing sarcophagus; 2, a tablet or a sarcophagus, forming part of a more or less elaborate structure against the wall; 3, the tablet, usually bearing an effigy, let into the pavement. The most important tombs, considered as artistic compositions, belong to the second class; in these may be united the sarcophagus, effigy, statues of angels or saints, a medallion of Madonna and Child together with various conceits in ornament and background accessories, all enclosed within an architectural framework.

#### QUESTIONS ON SPECIAL PICTURES.

##### BERNARDO ROSSELLINO.

No. 473—Tomb of the Beata Villana de 'Cerchi.

S. M. Novella, Florence.

In the Rucellai Chapel. The Beata Villana was a saint who lived in the fourteenth century.

Is this form of tomb original with Bernardo? How far is the imitation of cloth legitimate in stone sculpture?

Cf. 408. Have the sculptors represented a living body relaxed in slumber, or is the fact of death emphasized? Which of these effigies appeals to us most by its grace and beauty? Is difference of life and station indicated? Why are the Beata Villana's feet bare? What is the meaning of the title "Beata"? Have her recumbent figure and the pillow a natural connection with the ground?

Have the attendant angels the proper life and buoyancy? Does their drapery recall Ghiberti's? Donatello's? Do these two sets of objects, the prone and upright, act as foils to each other?

**No. 474—Tomb of Leonardo Bruni.**

S. Croce, Florence.

This tomb is a type adopted with modifications by several other sculptors. Cf. 475 and 471. The long panels back of the effigy are colored marble. In the medallion of the lunette Rossellino was assisted, traditionally, by Verocchio, but Cruttwell, Verocchio's biographer, considers the work too feeble to be justly attributed to him. Executed 1444.

Leonardo Bruni Aretino was famous for learning, for statesmanship and character. He was Apostolic Secretary to four successive popes. His History of Florence created a sensation, and in consequence he was appointed Chancellor of the Republic and given the freedom of the city. He was requested by the wardens of the Duomo to select subjects for Ghiberti's second pair of baptistery doors. An appeal from him resulted in the foundation of the Hospital of the Innocenti. He was buried with public honors: his body lay in state in the Piazza Santa Croce, a wreath of laurel around his brows, a manuscript copy of his history on his breast; the effigy is an allusion to this ceremony.

What opportunity is here afforded for sculpture in the round? What is the relative importance of sculpture and architecture in this design? Are the two harmonious or do they compete for attention? What similar combination has been already studied?

Are all details of the design suitable for a Christian funereal monument? Enumerate the classic motives. How large a measure of originality is there in the separate motives and in the structure as a whole?

Is the recumbent figure sufficiently prominent? Compare other effigies in this section. What character impression is conveyed by the face? Has texture been sought in the draperies? Explain the eagles at the ends of the bier.

Compare the angels on the sarcophagus with angels by Botticelli, Filippino, Perugino; how would these be characterized?

Does the design fill the lunette in an artistic manner? What are its angels doing? What is held by the putti on the summit of the monument? Why? Is their position happily chosen? Was the artist equally able in figures, in general design, in ornamental detail?

### ANTONIO ROSSELLINO.

No. 475—Tomb of Cardinal Jacopo of Portugal.

S. Miniato, Florence.

The tomb is in the Chapel San Giacomo, founded by the Cardinal; colored marble is used in ornamental parts of the composition and as background; the background of Madonna, in the medallion, is blue studded with golden stars.

Cardinal Jacopo, member of the noble Portuguese family of Braganza, was raised to the purple at an early age by reason of his unusual saintliness and learning. He was Florentine ambassador to Spain and died at the age of twenty-nine, universally lamented. The tomb dates from 1461.

Compare with tombs by Bernardo and Desiderio. What different conditions confronted Antonio? Is his treatment as successful? Is his composition designed in the spirit of the architect or sculptor? Has he introduced color more freely than the others? Which design has the more pronounced unity? Would it be possible to take out any portion of either without a sense of loss? Which is the more restful composition? Is this an advantage? Are these monuments treated with the same degree of sentiment—i. e., does one, more than another, convey a sense of the grief of the survivors or any other emotion?

What is borne by the kneeling angel on the left? Explain the putti on the sarcophagus. Do these figures testify to an unusual sculptural ability? Compare contemporary sculptures. Who were Antonio's full contemporaries among painters? Is their work as advanced as his?

**No. 476—*Madonna Adoring the Child*; tondo.**

Bargello, Florence.

Who are present in this representation? Explain the background. How is the play of artistic fancy evident? What decorative elements were used in the border? Cf. 478. Was this a novel idea in Antonio's time? Has he been successful in bringing out the

divinity of the Child? Analyze the character of this Madonna. How does this recall Fra Lippo Lippi's work?

Is the relief treated with breadth and simplicity or is it broken and confused? Does it follow the principles on which Ghiberti worked or those of Donatello? Was Antonio especially a lover of beauty and grace? Is this borne out by his other works?

**No. 478—Madonna and Child (Madonna del Latte).**

S. Croce, Florence.

Above the tombal plaque of Francesco Nori—a friend of the Medici who lost his life in the Pazzi Conspiracy.

Where is Madonna—on the earth or in the heavens? Is this a new conception? What ideas, what qualities are common to this and 476? Which is more sculptural? In which is the work more delicate? Compare Luca della Robbia. Which is more real? more exquisite?

**No. 477—Bust of Matteo Palmieri.**

Bargello, Florence.

The subject of this portrait was a Florentine humanist who rose to a position of influence, and became notorious through his religious poem, *Città di Vita*, which was condemned by the ecclesiastics of his time as dangerous heresy. The bust was executed in 1468.

Does this seem the face of a scholar, orator, poet, mystic? Does this bust indicate strong originality in the sculptor? Would another sculptor have been apt to seize and depict this expression? Had any sculptor treated a head in this manner up to this time?

Is strength obtained at the expense of refinements? ruggedness at the expense of geniality? Could a satisfactory portrait have been produced had the features been modified?

Cf. 470. What qualities of drawing are apparent in both? Is this true of 482, 479? Is portraiture more difficult in marble than on canvas?

What disposition is revealed by Antonio's works—was he serious, lightsome, trivial? Did he lack a reverential spirit? Are there signs of haste or insufficient knowledge?

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## DESIDERIO DA SETTIGNANO. 1428-1464.

## OUTLINE FOR STUDY.

The second generation of fifteenth century sculptors; characteristics of their work as compared with the three great representative men who preceded them.

Settignano—the birthplace and home of famous sculptors; Desiderio's training under Donatello: his short life and few authenticated works.

The tomb of Carlo Marsuppini—its wealth of ornament; use of the human figure.

Tabernacle of San Lorenzo, Florence.

Busts, both portrait and ideal, attributed to Desiderio; their delicacy and subtlety; spiritual quality of his work in general; its decorative character.

The sculpture Laurana and the discussion relative to certain unsigned busts.

## TOPICS FOR FURTHER RESEARCH.

The school of Donatello.

Carlo Marsuppini, an Apostolic Secretary. (Symonds, *Revival of Learning*.)

Pope Eugenius IV and the vicissitudes of papal rule; his court at Florence. (Symonds, *ibid*; Gregorovius; Milman.)

Tombs of the church of Santa Croce. (Ruskin, *Mornings in Florence*.)

The life of an Italian gentlewoman during the Renaissance. (Hare.)



## QUESTIONS ON SPECIAL PICTURES.

## No. 470—Bust of Marietta Palla Strozzi.

Kaiser Friedrich Museum, Berlin.

Possibly the most beautiful of an interesting group of unsigned busts, in various European museums, the subjects and authorship of which are alike uncertain. (See also 485.) All possess certain traits in common, all are endowed with a subtle charm and they are unquestionably contemporaneous productions. The attribution of this bust to Desiderio is based upon analogies of style which would seem to silence question; but so eminent a critic as Dr. Bode, Director of the Berlin Museum, has ascribed it, together with several others, to Laurana, and calls it a "Neapolitan Princess." The French and German references furnish details of this discussion.

Does this suggest the matron or young girl? Is there anything to criticize in the lines of the neck and shoulders? Is the figure heavy or dainty? Do face and figure correspond with each other?

Cf. 477, 482; are the differences due to difference in subject? or of sex? Which seems the most exact portrait? Which the most suggestive of character? Which the most poetic?

What do the half-closed eyes contribute to the expression of the face? Is the face idealized? Does the rich decoration of the costume increase the beauty of the bust? Cf. 227. Are the reliefs on the base by the same master hand? Would it have been more desirable to omit the ornamental base and extend the figure to that depth?

Does this bust recall, in execution or sentiment, any portrait already studied? Cf. 230.

**No. 471—Tomb of Carlo Marsuppini.****No. 472—Detail of 471.**

S. Croce, Florence.

This tomb is against the left wall of the nave, opposite Rossellini's tomb of Bruni, and is one of the most admired of the Renaissance funerary monuments. Its surface is covered with delicate ornamental relief: colored marbles are used in conjunction with white. The ornament of the winged shell is derived from the antique winged globe, a symbol of immortality. Executed 1455.

The career of Carlo Marsuppini resembles that of his contemporary, Leonardo Bruni. He also was an eminent humanist and man of high character; and, at the time of his death, 1453, was Secretary of the Florentine Republic. Previously he had been Professor of Literature in the University of Florence, Apostolic Secretary and Ambassador from the Vatican to the smaller courts—Ferrara, Urbino, Rimini, and others.

How far is this an imitation of 474? What reasons for imitation? Find the points of divergence: what effect has each variation on the general design? How has Desiderio obtained the effect of greater slenderness and height? In which is richer imagery? In which is the sculptural character predominant?

Have the recumbent figures the same sentiment? Have the sculptors aimed to present death? Has the personality of the honored dead been the paramount thought? Compare with other effigies: why do some clasp books and why are some empty-handed? Is this artistically helpful or hurtful?

Are both figures equally visible from below? Explain the significance of the putti: how do they compare with those in 475? Do Desiderio's putti recall

previous sculpture? In which roundel (the circle within the lunette) do the figures fill the space more beautifully? In which is the decoration above the arch more graceful? Is there any objection to either arrangement?

### UNKNOWN FLORENTINE ARTIST.

Second half of fifteenth century.

No. 485—Bust of Young Woman.

Louvre, Paris.

See Note, 470. Raymond bestows unstinted praise upon this interesting portrait. He knows not where feminine beauty is expressed so simply with traits so noble and so spirited.

Is the face regularly beautiful? Is there a sense of intimacy? of aloofness? Is the portrait instinct with the pride of life? pride of station? shrinking modesty? womanly tenderness? intellectual alertness? spirituality? Is it an epitome of the history of the woman and her ancestors? Is it the record of a soul?

What would such a face and air mean if we should meet it in daily life? Has the sculptor depended upon extraneous matter—as ornament, arrangement of head-dress—for the attractiveness of his subject? Formulate the reasons for its charm.

## REFERENCES.

- Bode.....Die Italienische Plastik. 83-87; 149.  
 Bode.....Florentine Bildhauer der Renaissance. 82-85;  
                   192-237; 242-247; 264.  
 Burger .....Geschichte des Florentinischen Grabmals. Ch. V.  
                   Sections B and C.  
 Dohme .....Kunst und Künstler Italiens. No. 47. 29-34.  
 Freeman ... Italian Sculpture. 105, 106.  
 Gregorovius. History of Rome. VII. Part I. 24-100.  
 Guastio ....Lettere di una gentildonna Fiorentina.  
 Hare .....Illustrious Ladies of the Italian Renaissance. 1-46.  
 Milman .....History of Christianity. VII. 538-567; VIII.  
                   14-98.  
 Müntz .....L'Age d'Or. 534-536.  
 Müntz .....Les Primitifs. 418; 424; 547, 548.  
 Perkins .....Italian Sculpture. 117; 119, 120.  
 Reymond...La Sculpture Florentine. II. 63-76.  
 Ruskin ....Mornings in Florence. Ch. I.  
 Schubring..Das Italienische Grabmal.  
 Scott ....Sculpture, Renaissance and Modern. Part I. 94-96.  
 Symonds ...Fine Arts. 159, 160.  
 Symonds ...Revival of Learning. 186, 187; 196, 197; 219, 220  
 Vasari.....Lives, etc. II. 126-133.  
 Yriarte ....Florence. 187-190; 368-370.

## PERIODICALS.

- Gazette des Beaux Arts. 2<sup>e</sup> Ser. v. 38. 1888. 370-376.  
 Jahrbuch der königlichen preussischen Kunstsammlungen.  
 v. 9, No. IV; v. 10, No. I, Desiderio und Laurana; v. 11, 209,  
 Zwei Italienische Frauenbüsten. 1888-1889.

## MINO DA FIESOLE. 1431-1484.

## OUTLINE FOR STUDY.

Mino's association with Desiderio da Settignano;  
his taste for architectural design; his tombs;  
compare his sculpture in the round and in  
relief.

His work in the Cathedral at Fiesole.

His sculptures in Rome; causes of the tardy  
recognition of his talent.

Mino the sculptor of many Madonnas; their  
aristocratic bearing.

Mino's merits—facility, inventiveness; unity  
in design; refinement and grace of types;  
delicate detail and fine polish of surfaces;  
his unfailing charm.

Mino's limitations—faulty proportions, lack  
of subtlety in modeling, lack of variety in  
selection.

## TOPICS FOR FURTHER RESEARCH.

Decorative work of the Italian Renaissance—  
its importance, its meaning: examples of  
fifteenth century ornament.

The Tabernacle and other articles of church  
furniture. (Lacroix; Müntz.)

Home life during the Renaissance—its elegance,  
its deficiencies.

## QUESTIONS ON SPECIAL PICTURES.

## No. 479—Bust of Pietro de' Medici.

Bargello, Florence.

Piero was son of Cosimo, Pater Patriæ, and father of Lorenzo the Magnificent. This bust dates from 1453.

What effect upon the face as a character study has the careful working out of the eye? Cf. 477, 470. Aside from differences of feature what are the differences of treatment? Which is more real? more artistic? more modern?

Are effeminate qualities suggested by the delicate modeling of the face? Is the work monotonous? Does it most strongly reflect the individuality of the sculptor or the sitter? Is that the case with 477?

## No. 480—Altarpiece.

Cathedral, Fiesole.

Executed 1464.

Madonna is between St. Remigius, patron of prisoners, and St. Leonard, healer of the sick. The bust with colored eyes standing on the cornice, although carved by Mino, was not intended for that place.

NOTE.—At this stage of the study of Renaissance sculpture it will have been observed that touches of color and gold were not unusual adjuncts to statues and reliefs; that decorative or sumptuous effects were sought through combination of white with colored marbles, porphyry, serpentine, etc.

Is this composition quiet, or restless? Which tomb—471, 474, or 475,—does it resemble most in spirit? How does it compare in decorative design? Is the work

hackneyed in subject or sentiment? Does the treatment lack spirit, emphasis? Would the inner portion, where the figures are, be equally effective if taken out of its frame? Would that be the case if it were a story, like one of Ghiberti's panels?

What peculiarity in the relative proportions of the figures? What reason may be assigned for it? Explain the attitudes and the various symbols.

Note the different kinds of relief: is the combination effective? Whose bust surmounts the cornice?

**No. 481—Madonna, Child, and St. John.**

Via della Forca, Florence.

One of the notable sculptures of Mino's middle period.

Are the figures well grouped, considered as a picture on one plane? Compare with similar groups in painting. Is the arrangement successful considered as relief? Is any portion in full relief? How is depth represented?

Is this the work of a skilled draughtsman and anatomist? What evidences of the sculptor's interest in textures and surface finish? Cf. 476, 478 and work by the Della Robbia school. Is this peculiar lightness of drapery new in relief sculpture? Where can it be seen in painting?

How would the spirit of the work be characterized? Is it profoundly devotional? Is it trivial or artificial? Is the maternal aspect the chief interest? Is it marked by any mannerisms?

## REFERENCES.

- Angeli . . . . .Mino da Fiesole.  
 Bode . . . . .Die Italienische Plastik. 99-104.  
 Burger . . . . .Geschichte des Florentinischen Grabmals. Ch. 7.  
 Decorative Sculpture of the Renaissance. 50 Plates.  
 Dohme . . . . .Kunst und Künstler Italiens. No. 47; 47-52.  
 Freeman . . . . .Italian Sculpture. 107-110.  
 Lacroix . . . . .Arts of the Middle Ages. 28-35.  
 Lübke . . . . .History of Sculpture. II. 182-184.  
 Müntz . . . . .Les Primitifs; 415-421; 506, 507; 549-552.  
 Perkins . . . . .Italian Sculpture. 146-151.  
 Raymond . . . . .La Sculpture Florentine. II. 93-115.  
 Scott . . . . .Sculpture, Renaissance and Modern. Part II. 1-7.  
 Symonds . . . . .Fine Arts. 158, 159.  
 Vasari . . . . .Lives, etc. II. 133-144.  
 Yriarte . . . . .Florence. 383-385.



## BENEDETTO DA MAJANO. 1442-1497.

## OUTLINE FOR STUDY.

A well-rounded artist who carried to perfection the ideas of preceding masters.

Benedetto's early work in intarsia and its influence on his work in marble.

His patron, Pietro Mellini; pulpit in Santa Croce—its architectural elegance and sculptural ornament; bust of Pietro.

Doorway of Sala del'Audienza, Palazzo Vecchio, Florence.

Benedetto's part in the design and construction of the Strozzi Palace; other commissions from Filippo Strozzi.

The quality of his bas-relief; its pictorial style; Benedetto a student of natural phenomena rather than of classic models.

## TOPICS FOR FURTHER RESEARCH.

Palla degli Strozzi. (Symonds.)

Some Renaissance palaces—Strozzi, Pitti, Bargello, Palazzo Vecchio. (Anderson; Ferguson; Ross.)

The architect, Il Cronaca. (Müntz; Perkins.)

Sculptor-architects.

Relation between the goldsmith's bottega and architecture. (Rea.)

## QUESTIONS ON SPECIAL PICTURES.

**No. 482—Bust of Pietro Mellini.**

Bargello, Florence.

Date, 1474. Pietro Mellini was a Florentine merchant prince who gave Benedetto the commission for the famous pulpit in Santa Croce.

Compare with other portraits of aged men—145, 206, 255, 297, 331, 344. Has the sculptor been more impressed than the painters by the phenomena of old age? Does one experience pleasure in the sculptor's successful presentation of these facts? Has he sacrificed his perception of the mental and moral traits of his subject? Is there danger of making a statue too lifelike?

Does this treatment of the eye differ from the custom of classic sculpture? What is gained by it? Cf. 477, 479. Which is lifelike in the best sense? Cf. also Donatello's Il Zuccone.

Is there any artistic reason for the heaviness and simplicity of Mellini's robe?

**No. 483—Pulpit.**

S. Croce, Florence.

Commissioned by Pietro Mellini and executed about 1475. Erected against a pillar, into which is cut the staircase, on the right side of the nave. The marble is of a warm tone with darker colored panels back of the Virtues; gilding is used in the ornamental carving. The five scenic panels illustrate events in the life of St. Francis; the subject of the middle panel in the reproduction is The Death of the Saint. (It will be remembered that Santa Croce is a church of the Franciscan Order.) Between the consoles are five Virtues.

Does the architectural plan of the pulpit meet the requirements of its position? Would it be a safe and enduring structure if the supports were lighter? Are the lines of support graceful? Does the ornament weaken the architectural forms? Is the sculpture subordinated to the pulpit or *vice versa*?

Compare with pulpits by Niccolò Pisano, 379, 382; with 439, 442, 453; also with the tomb 474. What changes of taste are indicated by these works? (The stairway of the Siena pulpit, 382, is a sixteenth century addition.) Which is nearer the classic? Which most original? Which most characteristic of the Renaissance and how?

What rank should this work take as an artistic performance?

#### No. 484—The Youthful St. John the Baptist.

Bargello, Florence.

This statuette, a little over three feet in height, originally formed part of the sculptured decoration over the door of the Audience Hall, Palazzo Vecchio, which was executed 1481.

Has the sculptor emphasized the ascetic phase of the Baptist's life? Cf. 431. Could Benedetto have had the work of Donatello in mind when designing his own? Does the figure convey a feeling of movement?

What point of the Baptist's career does this illustrate? What qualities are suggested that would make the words of this youthful preacher convincing? Was the real motive of this work the legend and character of

the saint or the grace and beauty of adolescence? Has it been treated in a naturalistic manner—i. e., would the real John have worn his garments thus? What similarity between this drapery and that of 482? How different from Mino's draperies? From Niccolò da Bari's? Verocchio's?

### REFERENCES.

- Anderson ...Architecture of the Renaissance in Italy. 20-32.  
 Bode.....Die Italienische Plastik. 94-99.  
 Burger .....Geschichte Florentinischen Grabmals. Ch. 6.  
 Dohme.....Kunst und Künstler Italiens. No. 47. 39-47.  
 Fergusson ..Modern Architecture. I. 117-120.  
 Freeman ....Italian Sculpture. 103-105.  
 Lübke .....History of Sculpture. II. 184-186.  
 Müntz .....L'Age d'Or. 400, 401; 414, 415; 482, 487.  
 Perkins .....Italian Sculpture. 153-158.  
 Rea.....Tuscan Sculptors. Ch. II.  
 Raymond...La Sculpture Florentine. II. 127-143.  
 Ross .....Florentine Palaces and their Stories.  
 Scherer.....Technik und Geschichte der Intarsia.  
 Scott .....Sculpture, Renaissance and Modern. Part II.  
                   45-51.  
 Symonds ...Fine Arts. 160, 161.  
 Symonds ...Revival of Learning. 165-168.  
 Vasari .....Lives, etc. II. 224-236.  
 Yriarte ....Florence. 378-383.

### PERIODICAL.

- Gazette des Beaux Arts. 2<sup>e</sup> Ser. v. 4. 1870. 170-174;  
 v. 38. 1888. 378.

## Lesson 31.

### THE BRONZE WORKERS.

ANTONIO DEL POLLAJUOLO (*Antonio di Jacopo Benci*).  
1429?-1498.

#### OUTLINE FOR STUDY.

Influence of Donatello's method and spirit upon the succeeding generation of bronze-workers; compare with Ghiberti's.

Antonio Pollajuolo's devotion to the cult of form and indifference to the spiritual content of a subject; his consummate draughtsmanship and enthusiastic study of anatomy; compare with contemporary sculptors in marble.

The tombs of the Popes, in Rome; their technical excellence; original treatment of conventional subjects.

Busts attributed to Antonio.

His drawings and engravings; his paintings.  
(See Section IV, Lesson 14.)

Antonio's choice of classic themes and departure from classic spirit.

The Pollajuoli School in Florence.

#### TOPICS FOR FURTHER RESEARCH.

The bronze-workers' preoccupation with technical problems. (Freeman; Paget, Euphorion.)

The Medicean collection of medals. (Fabriczy, Italian medals, Part II, ch. I.)

Greek stelæ compared with Italian tombs of the Middle Ages and the Renaissance; sepulchral portrait sculpture. (Gardner; Von Lichtenberg; Müntz, *L'Age d'Or*; Wiel.)

QUESTIONS ON SPECIAL PICTURES.

No. 489—*Hercules Strangling Antæus*.

Bargello, Florence.

Bronze figures of small dimensions.

What is the myth illustrated by this group? If the group were not named, would one suspect either figure to be Hercules? Does this resemble Greek and Roman representations of the hero? By what methods has the sculptor expressed Hercules' strength? Does the size of his antagonist diminish the impression of his strength? Is there any doubt as to the final outcome of the struggle? What constitutes the tragic element?

Is the eye led directly to the faces? Are they powerful and full of meaning? In what is the sculptor's interest centered?

Are the figures as carefully studied as if they were life size—i. e., are any details absent that are necessary to the complete expression of the idea? Cf. 492. Which is the more artistic work?

Cf. 187. Was Pollajuolo animated by the same feeling for decorative effect in both? Which is the more fantastic? What important psychic element is present in one and not in the other?

## No. 490—Bust of a Young Warrior.

Bargello, Florence.

"In this bust of a young Florentine Seigneur, Pollajuoli has created a portrait that allows us to penetrate deeply into the Florentine soul."

Note the firm outlines, spare flesh, setting of the eyes, the heavy column of the throat; analyze the character impression of the face, feature by feature, comparing with the impression made by similar faces seen in real life. Which side of the "Florentine soul" does this youth illustrate? Could he be classed with Dante? St. Francis? the Venetian Doges? the Condottieri?

How would he treat a fallen enemy? Would he be tender to helpless women and children? Is he intellectually alert? a captain of revels? Has he hardihood? the lofty courage that sustains martyrs? Is he proud or only insolent?

Examine the armor and helmet: what is the derivation of the forms and ornament?

Is this primarily a character study? What especial attraction does it offer an artist?

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## REFERENCES.

- Berenson . . . Florentine Painters. 50-56.  
 Fabriczy . . . Italian Medals. Part 1, Ch. IV; Part 2, Ch. I, 177-185.  
 Freeman . . . Italian Sculpture. 110, 111; 114, 115.  
 Gardner . . . Greek Sculpture. Part 2. 393-397.  
 Gardner . . . Tombs of Hellas.  
 Lübke . . . . . History of Sculpture. II. 178-180.  
 Müntz . . . . . L'Age d'Or. 468-470; 508-511.  
 Paget . . . . . Euphorion. II. 15-28.  
 Perkins . . . . . Italian Sculpture. 114-116; 136 (footnote).  
 Reymond . . . La Sculpture Florentine. II. 185-197.  
 Symonds . . . Fine Arts. 145-148.  
 Vasari . . . . . Lives, etc. II. 114-125.  
 Von Lichtenberg . . Das Porträt an Grabdenkmäler.  
 Wiel . . . . . Story of Verona. 169-171; 188-198.



## ANDREA DEL VEROCCHIO.

(*Andrea di Michele di Francesco Cione*). 1435-1488.

(See also Section IV, Lesson 14.)

NOTE.—Many writers use the double r in spelling the sculptor's last name. Kugler has been taken as our authority.

## OUTLINE FOR STUDY.

Verocchio—silversmith, founder, painter, and sculptor; a serious and accomplished technician; compare with Piero della Francesca, Mantegna, and Antonio Pollajuolo.

His silver relief on the altar of the Baptistery, Florence; disappearance of other work in precious metals.

Poetic feeling of Verocchio's David and of the winged Boy with Dolphin.

Tomb of the sons of Cosimo de Medici; its unusual character; absence of Christian symbolism.

Verocchio's dramatic power; the living quality of his nudes; use of lay-figure for draperies and defects resulting from this practice.

The group of Christ and St. Thomas, Or San Michele.

Equestrian statue of Colleoni in Venice; Leopardi's share in this work.

Verocchio's choice of ornament—compare with Donatello; his individual type of face; its perpetuation in the work of the Lombard School.

## TOPICS FOR FURTHER RESEARCH.

Casting in plaster and other technical processes in sculpture.

Influence of Leonardo da Vinci upon his Master.

Decorative use of masks from faces of the dead, on walls of Florentine buildings.

## QUESTIONS ON SPECIAL PICTURES.

## No. 492—David.

Bargello, Florence.

Bronze; height about 4 ft.

An early work, executed probably for Piero de' Medici and intended for the courtyard of the Villa Carreggi (near Florence). It was sold, 1476, by Lorenzo and Giuliano, to the Signoria and removed to Palazzo Vecchio, where it stood in the courtyard on the site of the present fountain. Later it was placed at the entrance of the Sala del' Orologio (now Sala del Giglio) on a delicately ornamented pedestal taller than that on which the statue now stands, materially changing its effect. The figure with drawn sword seems to have been designed to guard a doorway, while "the slayer of the Philistine typifies Florentine liberty." The statue was probably designed to be viewed with the face full front; then the awkwardness of the figure disappears.

On the accession of Grand Duke Ferdinand I, late in the sixteenth century, David was deposed and the beautiful pedestal, still in its original position, sustains a portrait bust of the Duke.

Compare with the David by Donatello, 437. Enumerate points of difference and resemblance in attitude, modeling, spirit, and expression. Does either figure suggest Greek sculpture? Which is more characteristic of contemporary life? How?

In which of the two compositions is the head of the giant introduced in the most artistic manner? What advantage is there in the heavy masses of hair? what significance? Does this type of face exist in other works by Verocchio? in works by other masters?

**No. 496—Bay and Dolphin: Fountain group.**

Courtyard, Palazzo Vecchio, Florence.

This charming bronze group crowns a fountain of simple design. The pressure of the boy's hands on the body of the fish presumably causes the water to gush from its mouth.

Ordered by Lorenzo de' Medici for a fountain in the courtyard of Villa Carreggi. About the middle of the sixteenth century it was removed by Duke Cosimo de' Medici to its present location.

Is the child running or flying? Does he seem mirthful or malicious? Is his captive struggling or passive? Is movement as successfully represented as in 492, 493? Did the sculptor attack here a more difficult problem?

Is this a well-balanced composition? Are its lines decorative? Cf. 187. Has the sculptor fashioned the child's form sympathetically? Has he expressed the child-spirit with equal sympathy? How does this differ from the putti of Donatello?

**No. 494—Incredulity of Thomas.**

Or San Michele, Florence.

Bronze: life size or over: group completed 1488.

The niche in which this group stands (one of the fourteen tabernacles on the exterior of Or San Michele) originally contained a statue of St. Louis of Toulouse, by Donatello. Later the ownership of the niche was transferred from the Parte Guelfa to the Università dei Mercanti, a tribunal presiding over all the

guilds. This society gave a commission to Verocchio for a group in honor of their patron saint, Thomas; the unreadiness of the apostle to accept an unproven statement had an appropriate relation to the functions of the Università, whose motto was "no judgment given until truth is tangibly manifest."

The narrowness of the niche, which was intended for only one figure, so stimulated Verocchio's inventiveness that his composition is a notable example of unconventional grouping. The work became extraordinarily popular and established a fashion in type, arrangement of hair and draperies.

The design of the tabernacle, formerly attributed to Donatello, has been given to Michelozzo by recent criticism. Donatello's St. Louis now stands over the central door of Santa Croce.

Compare the architecture of the niche with others by Donatello and Ghiberti; with other work in Section VIII. What new elements are present? Explain the medallion in the tympanum.

Does a group of two persons of the same size present any difficulties of composition? Was a fortunate necessity imposed upon the artist? Is the relation of the group to the niche satisfactory? What is the gain or the loss of this arrangement?

How is Christ emphasized? Are earnestness, reverence, devotion, appreciation of character distinctions shown in the work, or only technical skill?

Are the robes of appropriate texture and arrangement? Cf. 433, 438, 486. Do they reveal a proper drawing of the forms beneath? What is gained by this elaborateness? How is the composition unified?

**No. 493—Equestrian Statue of Bartolommeo Colleoni.**  
Venice.

The group stands in the Piazza di SS. Giovanni e Paolo, in front of Scuola di San Marco. The model was prepared 1479:

the work was interrupted and remained unfinished at Verocchio's death, but was completed, 1496, by Alessandro Leopardi of Venice. One of the vexed questions of art history is what share each artist actually had in this noble production.

Colleoni, one of the most successful condottieri and wealthiest princes of his time in Italy, was commander in chief of the Venetian forces for a term of years and bequeathed a large part of his fortune to Venice on condition that he should be honored with a portrait statue in Piazza San Marco; a request deemed audacious by the Venetians who evaded it by placing the statue in the little Campo di San Marco in an obscure part of the city.

Compare with 444. In which is the horse the superior animal? What are the points of superiority? In which is the feeling of motion best conveyed? The horse most in accord with the spirit of his rider? Were the trappings on Colleoni's horse in vogue at that time, or are they explained by Verocchio's training?

In which of these groups is the man more alert? Interpret Colleoni's character. What lines contribute to a sense of power? Is his armor decorated in harmony with the horse's trappings? How can that be explained? Which sculptor has made the happiest combination?

Does the pedestal of 493 display the sculpture to advantage?

No. 495—*Madonna and Child: relief.*

Bargello, Florence.

The authenticity of this is disputed, although it is a strong reminder, in the general conception of the subject, certain details and vivacity of treatment, of another and unquestioned Madonna and Child in the same museum.

Is this type of Madonna new? Compare with Della Robbia's work as well as with the Madonnas of this

section. Is the expression of these two faces enigmatical? Cf. 492. Compare with Boy and Dolphin: does this child seem over-fleshy?

Considered with other Madonnas of this section, which indicates the more delicate appreciation of beauty? Which is technically best? Are these hands marked by refinement? unartificiality of movement? Is Madonna's drapery characteristic of Verocchio in its cut and in the arrangement of folds? Cf. 488. Do the robes and head-dress recall Botticelli or Fra Lippo Lippi? Is the management of light and shade like other works by Verocchio?

**No. 491—Death of Francesca Tornabuoni: relief.**

Bargello, Florence.

This relief has been assumed to be part of the tomb of Francesca Pitti, wife of Giovanni Tornabuoni, who died in childbirth at Rome and was interred in the family chapel in Santa Maria Sopra Minerva. The chapel having changed ownership, the Tornabuoni tomb was taken apart, its fragments scattered and lost sight of.

This panel, apparently the front of a sarcophagus, was in the Medici collection in the seventeenth century and attributed to Verocchio. Recent investigations have thrown doubt both upon the identity of the panel with the Tornabuoni tomb and its authorship. Francesco da Simone, a pupil of Verocchio, has been suggested as the sculptor of this and also of the Madonna relief, 495.

What two scenes are represented? Where else has this method of telling a story been seen? Is the design masterly? Is drawing well understood? Why do the figures differ unnaturally in size?

Were the draperies studied from nature or from classic models? Cf. Donatello and Ghiberti. Is the couch a plausible piece of furniture?

Is this pictorial treatment? Is it an effective distribution of light and shade? Is it broad or confused? Spirited or tame?

Armstrong .Lorenzo de' Medici. 403-408.  
Bode.....Die Italienische Plastik. 107-113.  
Bode.....Italienische Bildhauer der Renaissance. 86-110;  
132-159.  
Brown .....The Fine Arts. 263-265.  
Burger ....Geschichte Florentinischen Grabmals. Ch. 8 and 9.  
Crowe and Cavalcaselle..Painting in Italy. II. 400-407.  
Cuttwell ..Verocchio.  
Dohme.....Kunst und Künstler Italiens. No. 53. 3-27.  
Freeman ....Italian Sculpture. 112-114.  
Lübke .....History of Sculpture. II. 176-178.  
Mackowsky Verocchio.  
Müntz .....L'Age d'Or. 496-507.  
Müntz .....Leonardo da Vinci. I. 22-44.  
Partridge ..Treatise on Technique of Sculpture.  
Perkins .....Italian Sculpture. 131-136; 360, 361; 395.  
Reymond...La Sculpture Florentine. II. 199-216.  
Scott. ....Sculpture, Renaissance and Modern. Part II. 9-17.  
Symonds ...Fine Arts. 141-144; 263-265.  
Vasari .....Lives, etc. II. 237-255.  
Yriarte ....Florence. 370-373.

Gazette des Beaux Arts. 2<sup>e</sup> Ser. v. 38. 1888. 379-382;  
3<sup>e</sup> Ser. v. 2. 1891. 277-287

## Lesson 32.

### SCULPTORS OUTSIDE OF FLORENCE.

MATTEO CIVITALE. 1435-1501.

#### OUTLINE FOR STUDY.

Jacopo della Quercia's works at Lucca and their probable influence on Matteo. (Perkins.)

Lack of force amongst Florentine marble-workers of this epoch; Matteo's acquaintance with this school.

Matteo the artist of religious ecstasy; the individuality of his style; dignity and beauty of his single figures; his relief work; its pictorial feeling, its crude execution.

Matteo's art in his native town; architectural and decorative designs; figure sculpture; minor works.

His statues in the Cathedral at Genoa.

Matteo a precursor of the sixteenth century.

#### TOPICS FOR FURTHER RESEARCH.

Lucca and its churches.

Memorial brasses. (Greeny; Macklin; Rea.)

Difference between Greek and Italian sculptural conventions. (Brown; Cox; Paget.)



## QUESTIONS ON SPECIAL PICTURES.

No. 486—Altar of St. Regulus.

No. 487—Feast of Herod: panel from base of Altar.  
Cathedral, Lucca.

Date, 1484; donor, Niccolò da Noceto.

St. Regulus, an African bishop of the early Church, fled to a refuge near Lucca during disputes between the Catholics and Arians, and was martyred at the time of Totila and the invasions. To him and to St. Martin was consecrated the Cathedral of Lucca (a notably fine example of Tuscan Romanesque architecture). The altar in the right transept was dedicated to the three saints whose statues are in the niches: to St. Regulus, who is portrayed in bishop's robes and whose sarcophagus is borne on heavy consoles in the upper part of the composition; to St. Sebastian, who wears the dress of the Pretorian guards, and whom the Commune wished to associate with the bishop in the memorial; and to St. John the Baptist, because the donor regarded him with especial veneration.

Beneath each figure is a small bas-relief of an incident in the life of the saint. The medallions are portraits of the donor and his young son.

Is this work impressive by its unity, its simplicity, its flatness, i. e., does any part come far in front of the general mass? Cf. 494. What should be the most important part of the work? Is that part emphasized?

How is the union of the tomb and altar effected? (Examine carefully.) What innovation is introduced in the semidomes of the niches? What elements contribute to the dignity of the three saints? How does this differ from the usual arrangement? Which group was regarded more from the technician's standpoint?

What is the function of the figures at either end of the sarcophagus? Has the sculptor erred on the side of symmetrical arrangement? Note the opposition of line in Madonna and angels to those of the effigy and sarcophagus; is this principle carried too far in the decoration of the latter? What form is the most satisfactory finish for the top of this class of monuments? Cf. 471, 474, 480, 498.

Account for the heavy shadows in 487. Is the execution of this panel what might be expected of the sculptor of the three saints above? Cf. 488. Does sculpture in the round demand different training from relief? What instances of sculptors who are equally able in both?

Has the lifeless body of the Baptist appeared in previous representations of this scene? Should it do so? What realistic touches are added? How is the panel faulty? Should any of the figures be exempt from condemnation? Cf. 436. As a part of the general decorative scheme is this panel entitled to admiration?

**No. 488—Faith.**  
Bargello, Florence.

This celebrated relief came to the Bargello from a private collection in Lucca. Ridolfi thinks it is one of those three Virtues which were, traditionally, on an exterior angle of San Michele, Lucca. Nothing is now known of the companion pieces.

How completely does the sentiment here expressed realize the idea of faith? Has any other artist expressed the idea more perfectly? Is Faith more easily illustrated without symbolism than other virtues? Cf. 69. Interpret the object in the upper right-hand corner. Is there any advantage in a profile view?

Does the drawing of the figure indicate a sculptor at the maturity of his powers? Does the drapery enfold a well-proportioned form? Are there needless folds? Do the masses give breadth, solidity, and realistic relief to the composition? Cf. 497, also figure of Madonna in 486.

Is the figure comfortably seated? Is the perspective of the ground correct. Are the feet of the figure and the supports of the seat at relatively proper distances? Where do the folds and lines lead the eye? In what lies the beauty of this work?

How does Matteo compare with contemporary Florentines? Has his art less vitality, less sincerity, less feeling? In what sense is he a precursor of a later century?

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 Yriarte . . . . . Matteo Civitale.

NICCOLÒ DA BARI (*dell' Arca*). 1414?-1494.

GIOVANNI ANTONIO OMODEO (*Amadeo*). 1447-1522.

OUTLINE FOR STUDY.

The Shrine of St. Dominic at Bologna as a school of art; Niccolò's work thereon.

Other works by Niccolò; equestrian bas-relief of Annibale Bentivoglio; terra-cotta Madonna on façade of Palazzo Pubblico, Bologna.

Omodeo, a sculptor of Lombardy; artistic ideals prevailing in the northern provinces; Omodeo's ability in architectural and sculptural design; his powerful characterization; the high esteem in which he was held by patrons.

Works by Omodeo in the Certosa of Pavia; Omodeo and the Colleoni Chapel, Bergamo; tombs of Bartolommeo Colleoni and his daughter Medea; works in Milan and Cremona.

TOPICS FOR FURTHER RESEARCH.

Sculpture in Northern Italy before the Renaissance. (Perkins, Introduction, ix-xxviii; Zimmermann.)

Bergamo and Bartolommeo Colleoni. (Oliphant; Symonds, Sketches.)

Agostino di Duccio and the sculptures of the Malatestian Temple at Rimini. (Perkins; Reymond; Symonds, Sketches; Yriarte.)

## QUESTIONS ON SPECIAL PICTURES.

## NICCOLÒ DEL ARCA.

No. 497—*Kneeling Angel with Candlestick.*

(Detail of 384.)

Shrine of S. Dominic; S. Domenico, Bologna.

The execution of this beautiful Shrine extends over four centuries. Niccolò Pisano wrought upon the sarcophagus 1260-1267; 1469-1473 Niccolò da Bari added the upper portions of the monument, with one of the kneeling angels on the base. The companion angel is attributed to Michelangelo, as also the statuette of San Petronio holding a model of the church, done during his first visit in Bologna, 1494. St. John the Baptist and possibly other statuettes are ascribed to Girolamo Cortellino, of the sixteenth century. The delicate reliefs on the predella of the Shrine were the work of Alfonso Cittadella, of Ferrara, 1532, while on the front of the altar which supports the monument are relief decorations by Italian and French artists of the seventeenth century.

See 384 for location of the Angel: compare with other youthful figures—Benedetto's St. John, Verocchio's David. Had the sculptor any traditions to follow—did any preceding artist use this idea? Is the angel equal to its burden? Was it studied from the living model or is it a product of the imagination? Is it relaxed or tense? Is it supple? Is it living?

Does the face realize the angelic ideal? How does the treatment of the hair compare with the wings? Was either a concession to convention, to the requirements of consistent design? Are feet and hands competent life studies? Are the forms beneath the drapery well understood?

How does the drapery add to the interest of the work? To the stability of the composition? Compare with other single figures in this section. Is there anything unusual in this?

Was the sculptor of a religious temper? Does the work recall Francia or Lorenzo Costa?

### OMODEO.

**No. 498—Tomb of Bartolommeo Colleoni.**

**No. 499—Detail of 498.**

**No. 500—Tomb of Medea Colleoni.**

Colleoni Chapel, Bergamo.

The home of Bartolommeo Colleoni, the famous condottiere, was a princely estate near Bergamo. During his last years he employed Omodeo to design and superintend the erection of the ornate Capella Colleoni, 1470-1476, which adjoins the interesting Romanesque church, Santa Maria Maggiore, on the summit of the ancient hill town. Within the chapel was erected the founder's own monument; and in the eighteenth century the monument of his daughter was removed there from the church at Basella.

The tomb of Medea (who died in girlhood) is the earlier work and one of the notably beautiful monuments of its century. The statuettes above the inscription represent Madonna between St. Catherine and St. Mary Magdalen; on the face of the sarcophagus is an *Ecce Homo*.

In the tomb of Colleoni himself the seated warriors beneath the sarcophagus are portraits of his three sons-in-law. The equestrian statue of gilded wood was made by German carvers in the sixteenth century.

Compare 498 with tombs previously studied. (The designs were probably suggested by architectural forms that prevailed in their respective sections.)

Have we here the general idea of a monument within a niche? What advantages has either style? If the equestrian statue were removed, what would be the effect of Omodeo's composition? Would it be harmonious? poetic? uplifting? How has artistic freedom been hampered?

Study the two great bands of ornament: how has variety been obtained? Do they impress the spectator as that part of the monument that should be looked at first and most carefully? What should be their function?

Are the figures of 499 classic in dress? in attitude? in spirit? Do the architectural members near them accentuate any quality in the figures? Is that a common device in art? Have they the portrait character?

Is the design as a whole (omitting the horse and rider) appropriate to a warrior prince? What Renaissance ideals are incorporated and emphasized?

Is there any artistic relationship between 500 and the monument of Bartolommeo Colleoni? What does this tell of the social environment of Medea? Why are heraldic emblems so prominent? Is it an appropriate memorial for a youthful maiden?

Cf. 473: are the two effigies equally marked by sentiment, grace, restfulness? Has Omodeo handled the elements of his composition skilfully—i. e., is any part too heavy? Do all relieve each other so as to reveal new beauties? Are accents well placed? Is the background well chosen? Is there artistic repose throughout?





NOTE.—During the preparation of this publication there have been radical changes in the arrangement of European art collections; such changes are still in progress; thus our effort to present an accurate catalogue has been in a measure nullified.

The paintings and Renaissance sculptures of the Old Museum, Berlin, have been transferred to the Kaiser Friedrich Museum; the rearrangement of the Florentine galleries, the Uffizi, Accademia, Bargello, and perhaps the Pitti, in accordance with an improved system has involved the transference of objects of art from one gallery to another; the Museum of the Castello in Milan has been established and the Brera rearranged; while throughout Italy, and in Spain as well, there is a tendency toward the removal of the more choice art treasures from small collections and ecclesiastical buildings to the greater collections.

## EARLY ITALIAN ART.

H. H. POWERS.

The history of Italian art falls naturally into two periods separated by the convenient date of 1500. On the one side stretch two centuries of uninterrupted growth and progress. On the other, two centuries more are illumined, first by a light of dazzling brilliancy, and then by an intermittent flicker of dying flame. Seldom is a transition more marked than that from the early to the so-called high Renaissance. The veriest tiro can tell whether a picture falls within the one period or the other, while the real kinship and dependence between the two often eludes the expert. We have been busied with the progress of art in this earlier period. Slowly we have made the acquaintance of one work of art after another, and, through these, of the artists whose thought and character they reveal. But these artists have each their own individuality, and, as we have studied them, we have perhaps felt their differences more than their resemblances. The contrast between such men as Masaccio and Fra Angelico seems fundamental — one that goes down to the very bottom of art. But let us step farther back and lose the consciousness of individual differences in a general survey. What have these men in common that distinguishes them from artists of other times? If we do not at once recognize such a common character we have but to ask whether any of these artists could be mistaken for Japanese or even for Greeks. The reply is instant and decisive — no, they are Italians, of course. Well,

then, could Giotto or Botticelli be confounded with Raphael or Correggio, or Masaccio with Michelangelo? The answer is scarcely less prompt. Anybody can see that they are early Italians. What is it then that distinguishes an early Italian, be he a Fra Angelico or a Masaccio, a Giotto or a Ghirlandajo, from the brilliant painters of the sixteenth century so that a child may tell them apart?

Perhaps the unsophisticated judgment of the uninitiated is worth as much as any. How do the unschooled distinguish the early from the later works? Probably the common answer would be that the early works are old fashioned. More closely scrutinized this means that peculiarities of dress, custom, expression, etc., impress us in this early art as they do not in the later. We have the same feeling that we have in looking at photographs of a few years back. Small sleeves have displaced large ones, hair is combed up instead of down, coats are of a different cut, and altogether the effect is striking, not to say funny. But the striking thing in this case is that the later works are almost as old as the earlier to us, and the costumes and accidents generally scarcely less unlike our own. When we recall the unfamiliar costumes with which Titian, Raphael, or Veronese clothed alike their characters from history, mythology, or sacred writ, and the equally strange interpretation put upon word and deed, the wonder is that we have any sense of naturalness in their creations.

But we do. We even resent departure from these antiquated standards in favor of either historical verity or modern realism in the representation of those sub-

jects which the art of this period made its own. Out of the long panorama of fashion's caprice a single scene has been chosen and given enduring validity as the sanctioned anachronism of sacred art. But it was the sixteenth century that thus secured for its types, its costumes, and its conventions the seal of permanent approval, not the fourteenth or the fifteenth. It was Italy whose thought and manner acquired this universality, not Flanders or Germany or Spain. The early Italian paintings seem old fashioned. Holbein's Madonna seems foreign and strange, and Velasquez's Princess seems artificial and absurd, but the long-forgotten costumes of sixteenth-century Florence and Venice evoke no protest and excite no mirth.

The meaning of all this is clear. The early art did not solve the problem of subordinating its accidents to its essence. The Madonna cannot make you forget her clothes, the subject cannot make you forget the difficulties and shortcomings of its representation. To a large extent this is simply a question of manual skill. Thus, Giotto, even in his sublimest conceptions, distracts our attention by his bad drawing and by his ignorance of those studio devices which are now the property of the novice. The feet, when not concealed by the long robe for which he shows such judicious predilection, are helpless and deformed. Facial expression, though never false, is meager and inadequate. Above all, his constant resort to symbolical rather than realistic representations of buildings, landscapes, etc., whose mass and complex perspective overtaxed his

powers, gives an appearance of strangeness and artificiality to a work which is in its essence marvelously real and drawn straight from communion with nature. No artist ever lived who was less hidebound by fashion or tradition or conventionality than Giotto, but the language of his art was not yet ready to express the vigor and naturalness of his thought. It is as hard for the novice to enjoy Giotto as for the modern to read Chaucer, and so the one, like the other, is passed by in favor of the insipid conventionalist who says nothings elegantly and in familiar modern speech.

Closely allied to this faulty representation of detail is the difficulty experienced by nearly all the early painters in subordinating details. It is not that they paint detail ill, but that they paint it too well, make it too prominent. All this may be nature, but it is not art. Nature herself makes details too prominent for our purpose. That is why art is better than nature, why it reveals what nature does not. Thus, the exquisite profile portraits attributed to Piero della Francesca are models of observation and delicate workmanship, but we are invariably disturbed by the undue prominence of the brocaded dress so perfectly reproduced in outline and color. Or again, take the double portrait in Berlin attributed to Giovanni Bellini. The faces are fine and expressive, but the large masses of reddish hair combed down over the ears in the style of the time are unpleasantly obtrusive. Brocaded dresses are common enough in the later art but pass quite unchallenged. Giorgione, too, has given us a portrait (also in Berlin) in which the hair,

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dressed in the same obtrusive fashion, quite escapes attention. The difference is that the later artists have appreciated the obtrusiveness of these unpleasing details, and while not ignoring or omitting them, they have toned them down till they become inoffensive. This is done in part by slurring the outlines, in part by slight changes of color, but, above all, by the free use of shadow as a damper upon the over-prominent parts of the subject. This shadow has no existence in nature which casts the same merciless light upon dress and face, often to the detriment of the latter. It is a device of the artist by which he graduates his emphasis as he will. It is but one among a multitude of devices by which the artist seeks to transcend nature, to disentangle the essential from the non-essential and make parts of her infinite meaning more plain.

The early painters had but an imperfect command of these devices. Their loyalty to nature was indiscriminating and their art naïve. Seeking to render nature faithfully, they found their very skill a danger as did Holbein and the Flemings at a later date. And so their subjects will not divest themselves of the accidents which their skill too faithfully obtrudes upon our gaze, and with the change that has befallen these changeable things they look old fashioned, provincial, queer.

Entirely different forces from another side enhance this impression. This early art was very far from being simply realistic. If it represented men and their usual accessories, it was no commonplace aspect of man's nature that interested them. Certain noble passions

and rare emotions were the real subject of their art, and both character and incident were chosen and manipulated for this purpose. These passions and emotions were naturally such as mankind set store by at that time. In brief, they were the ideals of the age. They differed profoundly from those of the age following. It was an age of simple and credulous faith which rather esteemed it a privilege to believe the improbable. The imagination, encouraged by the serious reception accorded to its creations, was strongly active, and fancies, born of many minds, were built into imposing systems not easily brushed aside by timid and sporadic skepticism. The fourteenth and fifteenth centuries are the exponents of this Christian mythology. Quaint legends of improbable sainthood shared with allegorical representations of impossible virtues and impracticable rules of life the dominion over the artist's mind. This was the period of Christian art, i. e., the period in which art took Christianity seriously. These things were a reality in the fourteenth and fifteenth centuries; in the sixteenth they are a shadow and in the twentieth they are but a name. Christianity remains, but with a new heaven and a new earth.

Nothing so explains the strangeness of the older art as this change in our inmost ideals. This early art, however beautiful, was provincial and ephemeral in the things it glorified. Its saints were real saints and so they seem strange to us. The saints of a later age are merely human and so they seem our kin.

Crudity, naïveté, sincerity; our characterization has unconsciously passed from criticism to praise. Along

with the defects which invariably strike the observer the older art has a substantial worth which unfailingly commends it on longer acquaintance. If Giotto could not draw fingers and toes, he never failed to make his meaning clear, and his meaning is never trivial or conventional. If he gives us the art of the child, it is of the child that enters into the kingdom of heaven. If he gives us incident rather than character, it is after all incident that reveals character. No other artist ever approached him in the vividness with which he conceived far-away scenes or the fertility of device with which he made them vivid to other men. Other artists show the multitude spreading their garments in the Saviour's way; Giotto shows them pulling off their garments over their heads, the unhackneyed incident giving the impression of reality while the hackneyed one is passed unnoticed. In an age when fancy peopled the world with countless demons and explained all exceptional phenomena by their intervention, Giotto tells the story of the Passion with but a single unavoidable allusion to Satanic intervention, thus giving it a freshness and reality which mediæval supernaturalism had denied it. So with Masaccio. Saint Peter is baptizing a youth. We pass sleepily by this threadbare commonplace of Christian story. But here stands a naked youth, who shivers as he waits his turn. Instantly our nonchalance vanishes as we meet this vivid reminder of our common human experience. Freshness, originality, earnestness meet us at every turn. If we have the representation of local and stilted ideals we at least have no copying of outworn motives



and conventional forms. If the painter is in bondage to the traditions of the Church, he is at least not in bondage to the traditions of art; if he is sometimes lacking in skill he is not daft over his cleverness; if his means are not always adequate, they at least remain means. He may look out upon a narrower horizon, but he looks out of honest eyes and gazes with interest and zest. He paints sympathetically, sincerely, loving and believing what he paints, not condescendingly catering to the foibles of the crowd.

And so he gives us art. His ideals have vanished, his methods are discarded, his skill is long surpassed. The thoughts of men have widened with the process of the suns, and the story that he tells with so much earnestness and love comes like a tale from fairyland. But his devotion to beauty as he saw it, his sincerity, earnestness, and conscientiousness, and his rapt gaze as he beholds, in his imperfect creations, the vision which he has vainly sought to give to us, these things are not out of fashion; they change not with the changing years.



# CATALOGUE

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# Early Italian Art

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1207b 89... Panel from back of Altarpiece .  
Cathedral Museum, Siena

1212b 90... Madonna: Center panel of Ancona,  
Academy, Siena

**Simone Martini. 1283-1344.**

1240b 91... Annunciation..... Uffizi, Florence

**Lippo Memmi. d. 1356.**

1260b 92... Virgin of Mercy..... Cathedral, Orvieto

**Pietro Lorenzetti. fl. 1305-1348.**

1280b 93... Madonna, Child, and Saints.  
Lower Church, S. Francesco, Assisi

**Ambrogio Lorenzetti. fl. 1323-1348.**

1285b 94... Good Government..... Palazzo Pubblico, Siena

1286b 95... Peace: detail of 94.

1287b 96... Magnanimity, Temperance, Justice: detail of 94.

**Giacomo di Mino del Pellicciaio. fl. 1362-1389.**

1295b 97... Madonna del Belverde..... Servi di Maria, Siena

**Campo Santo, Pisa.**

(Orcagna? Lorenzetti? Nardo di Daddo?)

1301b 98... Triumph of Death: right half of picture.

1302b 99... Triumph of Death: left half of picture.

1303b 100... Last Judgment: detail.

1305b 101... Detail of 98.

1307b 102... Detail of 99.

**Spanish Chapel, S. M. Novella, Florence.**

(Attribution questionable.)

1348b 103... Christ Bearing the Cross.

1349b 104... Descent of Christ into Limbo.

1350b 105... Triumph of St. Thomas Aquinas.

1352b 106... Virtues and Sciences: detail of 105.

1355b 107... The Church Militant and Triumphant.

1357b 108... Group of Portraits: detail of 107.

**Sano di Pietro. 1406-1481.**

Old No. New No.

1362b 109...Madonna, Child, and Saints.....Academy, Siena

**Matteo di Giovanni. 1435?-1495.**

1375b 110...Madonna, Child, and Angels.....Academy, Siena

**Ottaviano Nelli. fl. 1403-1444.**

1401b 111...Madonna, Saints, and Angels....S. M. Nuova, Gubbio

**Gentile da Fabriano. 1360?-1428?**

1403b 112...Adoration of Magi.....Academy, Florence

1404b 113...Madonna adoring the Child.....Museum, Pisa

1405b 114...Madonna and Child.....Yale Art School, New Haven

**Fra Angelico (Fra Giovanni da Fiesole). 1387-1455.**

1413b 115...Madonna of the Linaiuoli.....Uffizi, Florence

1421b 116...Last Judgment.....Academy, Florence

1422b 117...The Blessed: detail of 116.

1423b 118...The Condemned: detail of 116.

1424b 119...Dominican Monks meeting Christ.

Cloister, S. Marco, Florence

1427b 120...Annunciation.....Upper Corridor, S. Marco, Florence

1429b 121...Christ appearing to Mary.....Cell, S. Marco, Florence

1431b 122...Crucifixion.....Chapter House, S. Marco, Florence

1432b 123...Saints; detail of 122.

1438b 124...St. George: detail of frame of Deposition.

Academy, Florence

1440b 125...Group of Prophets..Chapel S. Brizio, Cathedral, Orvieto

1450b 126...Condemnation of St. Lawrence.

Chapel Nicholas V, Vatican, Rome

1455b 127...St. Stephen Preaching; Dispute with the Doctors.

Chapel Nicholas V, Vatican, Rome

**Masolino da Panicale. 1383-1447.**

1503b 128...St. Catherine exhorting Pagans to abandon Idolatry

Chapel of the Passion, S. Clemente, Rome

1506b 129...The Eternal Father in Glory.

Baptistry, Castiglione d'Olona



Old No. New No.

1507b 130...Feast of Herod.....Baptistery, Castiglione d'Olena

1508b 131...Detail of 130.

1512b 132...Resuscitation of Tabitha.

Brancacci Chapel, Carmine, Florence

1513b 133...Detail of 132.

1515b 134...St. Peter Preaching. Brancacci Chapel, Carmine, Florence

1516b 135...Adam and Eve in Eden.

Brancacci Chapel, Carmine, Florence

**Andrea del Castagno. 1390-1457.**

1524b 136...Portrait of Farinata degli Uberti.

Convent S. Apollonia, Florence

**Paolo Uccello (Doni). 1397?-1475.**

1526b 137...Battle of Sant' Egidio.....National Gallery, London

1529b 138...Portraits of Giotto and of the Artist.....Louvre, Paris

**Masaccio (Tommaso di S. Giovanni). 1401?-1428?**

1536b 139...Expulsion from Eden.

Brancacci Chapel, Carmine, Florence

1537b 140...Tribute Money....Brancacci Chapel, Carmine, Florence

1538b 141...Central Group: detail of 140.

1539b 142...Head of Christ: detail of 140.

1541b 143...St. Peter distributing Alms.

Brancacci Chapel, Carmine, Florence

1542b 144...St. Peter baptizing the Pagans.

Brancacci Chapel, Carmine, Florence

1550b 145...Portrait of an Old Man.....Uffizi, Florence

**Fra Filippo Lippi. 1406?-1469.**

1562b 146...St. John taking leave of His Mother...Cathedral, Prato

1565b 147...Obsequies of St. Stephen.....Cathedral, Prato

1567b 148...Salome: detail, Feast of Herod.....Cathedral, Prato

1568b 149...Coronation of Virgin.....Academy, Florence

1570b 150...Madonna with Saints and Angels.....Louvre, Paris

1571b 151...Madonna adoring the Child...Kais. Fried. Museum, Berlin

1572b 152...Madonna and Child with Two Angels...Uffizi, Florence

1573b 153...Madonna and Child tondo:.....Pitti, Florence

1574b	154...Annunciation.....	Academy, Florence
1575b	155...Annunciation: lunette.....	National Gallery, London
1576b	156...Madonna, Child, and Angel.....	Innocenti, Florence
1578b	157...Seven Saints: lunette.....	National Gallery, London
1580b	158...Madonna (School of Filippo).....	Poldi-Pezzoli, Milan

1591b	159...Madonna, Child, and Saints..Vanucci Gallery, Perugia
1593b	160...Detail, Journey of the Magi..Riccardi Palace, Florence
1594b	161...Detail, Journey of the Magi..Riccardi Palace, Florence
1595b	162...Group of Angels: detail.....Riccardi Palace, Florence
1600b	163...Building of the Tower of Babel.....Campo Santo, Pisa
1601b	164...Detail, Story of Abraham.....Campo Santo, Pisa

1606b	165...A Miracle of St. Anthony.....Academy, Florence
1607b	166...The Trinity.....National Gallery, London

1611b	167...Birth of Venus.....	Uffizi, Florence
1612b	168...Allegory of Spring.....	Academy, Florence
1613b	169...Pallas and the Centaur.....	Royal Palace, Florence
1614b	170...The Leper's Sacrifice....	Sistine Chapel, Vatican, Rome
1619b	171...Detail, Life of Moses....	Sistine Chapel, Vatican, Rome
1623b	172...Detail, Punishment of Korah.	

1625b	173...Calumny.....	Uffizi, Florence
1626b	174...Portrait of Man with Metal.....	Uffizi, Florence
1628b	175...Adoration of Magi.....	Uffizi, Florence
1629b	176...Group of Heads: detail of 175.	
1630b	177...Madonna of the Magnificat.....	Uffizi, Florence
1631b	178...Madonna with Angels.....	Borghese, Rome
1632b	179...Madonna and Child.....	Poldi-Pezzoli, Milan
1633b	180...Madonna with Angels bearing Lilies.	

1634b	181...Madonna, Child, and St. John.....	Louvre, Paris
1635b	182...Madonna, Child, and Angels...	National Gallery, London

Old No. New No.

- 1636b 183... Judith with Head of Holofernes..... Uffizi, Florence  
 1637b 184... Allegory (fresco from Villa Lemmi)..... Louvre, Paris  
 1638b 185... Allegory (fresco from Villa Lemmi)..... Louvre, Paris  
 1640b 186... Angels: detail, Coronation of the Virgin.  
 Academy, Florence

**Antonio del Pollajuolo. 1429?-1498.**

- 1657b 187... Hercules overcoming the Hydra..... Uffizi, Florence

**Piero del Pollajuolo. 1443-1496.**

- 1658b 188... Portrait of Galeazzo Maria Sforza..... Uffizi, Florence  
 1659b 189... Prudence..... Uffizi, Florence  
 1660b 190... Portrait of a Gentleman (attribution questioned).  
 Uffizi, Florence

**Andrea del Verocchio. 1435-1488.**

- 1666b 191... Baptism of Christ..... Academy, Florence  
 1667b 192... Angels: detail of 191

**Cosimo Rosselli. 1439-1507.**

- 1676b 193... Madonna, Child, and Saints..... Uffizi, Florence  
 1680b 194... Incidents in Life of Moses. Sistine Chapel, Vatican, Rome

**Ghirlandaio (Domenico Bigordi). 1449-1494.**

- 1690b 195... Death of St. Francis.  
 Sassetti Chapel, S. Trinita, Florence  
 1692b 196... Scenes from Life of John the Baptist.  
 Choir, S. M. Novella, Florence  
 1694b 197... Presentation of the Virgin. Choir, S. M. Novella, Florence  
 1708b 198... Sacrifice of Zacharias.... Choir, S. M. Novella, Florence  
 1709b 199... Group of Heads: detail of 198.  
 1710b 200... Birth of St. John the Baptist.  
 Choir, S. M. Novella, Florence  
 1712b 201... Portrait Head: detail of 200.  
 1720b 202... Calling of the Disciples... Sistine Chapel, Vatican, Rome  
 1722b 203... Last Supper..... Refectory, S. Marco, Florence

1723b	204...Visitation .....	Louvre, Paris
1724b	205...Nativity.....	Academy, Florence
1730b	206...Old Man and Child.....	Louvre, Paris

1736b 207...Christ appearing to Mary.....Louvre, Paris  
1738b 208...Annunciation.....Uffizi, Florence  
1740b 209...St. Mary of Egypt.....Kais. Fried. Museum, Berlin

1755b	210...	Vision of St. Bernard	Badia, Florence
1756b	211...	Madonna and Angels: detail of 210.	
1759b	212...	Madonna with Two Saints	National Gallery, London
1760b	213...	St. Peter Raising the King's Son (Masaccio and Filippino Lippi)	Brancacci Chapel Carmine, Florence
1761b	214...	Central Group: detail of 213.	
1762b	215...	St. Paul visiting St. Peter in Prison.	Brancacci Chapel, Carmine, Florence
1767b	216...	St. John Evangelist raising Drusiana.	Chapel of Filippo Strozzi, S. M. Novella, Florence
1770b	217...	Portrait of the Artist	Uffizi, Florence
1771b	218...	Madonna with Four Saints	Uffizi, Florence
1775b	219...	Assumption of the Virgin	S. M. sopra Minerva, Rome

1779b	220...Detail, Passage of Red Sea.	Sistine Chapel, Vatican, Rome
1780b	221...Nativity.....	Kais. Fried. Museum. Berlin

## 1786b 222...Madonna with Saints and Donors.....Uffizi, Florence

1800b	223...	Malatesta kneeling before St. Sigismund.	
		Chapel of the Relics, S. Francesco, Rimini	
1804b	224...	Baptism of Christ.....	National Gallery, London
1805b	225...	Resurrection.....	Museum, San Sepolcro
1806b	226...	Portrait of Federigo da Montefeltro.....	Uffizi, Florence

Old No. New No.

- 1807b 227... Portrait of Battista Sforza..... Uffizi, Florence  
 1808b 228... Detail, Visit of Queen of Sheba.... S. Francesco, Arezzo  
 1809b 229... Madonna in Adoration..... Louvre, Paris  
 1810b 230... Portrait of a Lady (attribution questioned).

Poldi-Pezzoli, Milan

- 1811b 231... Portrait of a Lady..... Kais. Fried. Museum, Berlin  
 1812b 232... Vision of Constantine..... S. Francesco, Arezzo

**Benedetto Bonfigli. 1425-1496.**

- 1821b 233... Angels bearing Emblems of the Passion.  
 Vanucci Gallery, Perugia  
 1822b 234... Annunciation..... Vanucci Gallery, Perugia

**Fiorenzo di Lorenzo. 1444?-1522.**

- 1826b 235... A Miracle of S. Bernardino.... Vanucci Gallery, Perugia  
 1827b 236... Adoration of the Magi..... Vanucci Gallery, Perugia

**Giovanni Santi. 1435?-1494.**

- 1835b 237... Madonna, Saints, and Angels..... S. Domenico, Cagli

**Melozzo da Forlì. 1438-1494.**

- 1841b 238... The Savior in Glory..... Quirinal, Rome  
 1842b 239... Head of Apostle..... Sacristy, St. Peter's, Rome  
 1843b 240... Angel with Viol..... Sacristy, St. Peter's, Rome  
 1844b 241... Angel with Lute..... Sacristy, St. Peter's, Rome  
 1845b 242... Angel with Timbrel..... Sacristy, St. Peter's, Rome  
 1847b 243... Angel: detail of Ceiling..... Sacristy, Casa Santa, Loreto  
 1850b 244... Sixtus IV giving audience to Platina.... Vatican, Rome  
 1852b 245... Rhetoric..... National Gallery, London

**Signorelli (Luca d'Egidio di Ventura). 1441-1523.**

- 1861b 246... School of Pan..... Kais. Fried. Museum, Berlin  
 1863b 247... Holy Family..... Uffizi, Florence  
 1864b 248... Adoration of Magi..... Yale Art School, New Haven  
 1865b 249... Group of Patriarchs. Chapel S. Brizio, Cathedral, Orvieto  
 1871b 250... Detail, Preaching of Antichrist.  
 Chapel S. Brizio, Cathedral, Orvieto  
 1873b 251... The Resurrection.. Chapel S. Brizio, Cathedral, Orvieto  
 1876b 252... Calling of the Elect. Chapel S. Brizio, Cathedral, Orvieto

Old No. New No.

1879b 253...The Condemned....Chapel S. Brizio, Cathedral, Orvieto

1883b 254...Lucan, and Episodes from his Poems.

Chapel S. Brizio, Cathedral, Orvieto

1889b 255...Portrait of a Man.....Kais. Fried. Museum, Berlin

**Perugino (Pietro Vanucci della Pieve). 1446-1524.**

1890b 256...Strength and Temperance....Sala del Cambio, Perugia

1895b 257...Venus: detail of Vault.....Sala del Cambio, Perugia

1896b 258...Madonna, Child, and angels.....Poldi-Pezzoli, Milan

1897b 259...Sposalizio (questioned).....Museum, Caen

1898b 260...Adoration of Kings.....S. M. delle Lacrime, Trevi

1899b 261...Assumption of the Virgin.....Academy, Florence

1900b 262...Christ at Gethsemane.....Academy, Florence

1901b 263...Christ delivering the Keys to Peter.

Sistine Chapel, Vatican, Rome

1902b 264...Virgin adoring the Child; Archangels Michael and  
Raphael. (Certosa Altarpiece).

National Gallery, London

1905b 265...St. Sebastian.....Louvre, Paris

1906b 266...Portrait of a Youth.....Uffizi, Florence

1907b 267...Vision of St. Bernard.....Alte Pinakothek, Munich

1908b 268...Crucifixion.....S. M. Maddalena dei Pazzi, Florence

1909b 269...Deposition.....Pitti, Florence

1910b 270...Madonna in Adoration.....Pitti, Florence

**Pinturicchio (Bernardo di Betto). 1454-1513.**

1936b 271...St. Jerome Preaching.....S. M. del Popolo, Rome

1937b 272...Holy Family.....Academy, Siena

1938b 273...Madonna, with Angels and Donor.

Cathedral, San Severino

1940b 274...Æneas Sylvius Piccolomini as Ambassador.

Library, Cathedral, Siena

1945b 275...Music.....Appartamenti Borgia, Vatican, Rome

9b 276...View of Piccolomini Library.....Cathedral, Siena

**Lo Spagna (Giovanni di Pietro). d. 1528?**

1951b 277...Madonna, Saints, and Angels.....S. Francesco, Assisi

**Marco Palmezzano. 1456-1543?**

Old No. New No.

1961b 278...Madonna Enthroned, with Four Saints....Brera, Milan

**Cosimo Tura. 1423?-1495.**

1966b 279...Triumph of Venus.....Schifanoia Palace, Ferrara

1969b 280...Madonna Enthroned.....National Gallery, London

**Francesco Cossa. 1430?-1480?**

1976b 281...Madonna Enthroned, with Saints.....Gallery, Bologna

**Lorenzo Costa. 1460-1535.**

1986b 282...Madonna and Saints....S. Giovanni in Monte, Bologna

1987b 283...Court of Isabella d'Este.....Louvre, Paris

**Il Francia (Francesco di Marco Raibolini). 1450-1517.**

1996b 284...Madonna Enthroned, with Saints.....Gallery, Bologna

1997b 285...Annunciation.....Brera, Milan

1998b 286...Madonna, Child, and Angels.. Alte Pinakothek, Munich

1999b 287...Portrait of Giovanni Evangelista Scappi.

Uffizi, Florence

2002b 288...Pietà: lunette.....National Gallery, London

**Vincenzo Foppa. fl. 1455-1492.**

2016b 289...Martyrdom of St. Sebastian.....Brera, Milan

2017b 290...Madonna and Child.....Poldi-Pezzoli, Milan

**Borgognone (Ambrogio da Fossano). 1455?-1523**

2026b 291...St. Catherine.....Poldi-Pezzoli, Milan

2029b 292...Marriage of St. Catherine....National Gallery, London

**Francesco Squarcione. 1394-1474.**

2030b 293...Crucifixion (attribution questioned)....Ateneo, Pesaro

2031b 294...Madonna and Child.....Kais. Fried. Museum, Berlin

**Andrea Mantegna. 1431-1506.**

2033b 295...Condemnation of St. James.

Chapel SS. James and Christopher, Eremitani, Padua

2035b 296...Madonna and Child, with Saints.

National Gallery, London

Old No. New No.

- 2036b 297...Portrait of a Man.....Kais. Fried. Museum, Berlin  
 2039b 298...Circumcision: detail of Altarpiece.....Uffizi, Florence  
 2040b 299...St. George.....Academy, Venice  
 2044b 300...Court of Ludovico Gonzaga.....Ducal Palace, Mantua  
 2046b 301...Fresco, Vaulted Ceiling.....Ducal Palace, Mantua  
 2051b 302...Triumph of Cæsar; 2d panel.....Hampton Court  
 2052b 303...Triumph of Cæsar; 3d panel.....Hampton Court  
 2054b 304...Triumph of Cæsar; detail of 4th panel..Hampton Court  
 2055b 305...Triumph of Cæsar; detail of 4th panel..Hampton Court  
 2056b 306...Triumph of Cæsar; 5th panel.....Hampton Court  
 2059b 307...Triumph of Cæsar; 8th panel.....Hampton Court  
 2060b 308...Presentation.....Kais. Fried. Museum, Berlin  
 2061b 309...Madonna with SS. Joachim and Anna.  
 .. Royal Gallery, Dresden  
 2062b 310...The Dead Christ.....Brera, Milan  
 2063b 311...Madonna of Victory.....Louvre, Paris  
 2064b 312...Allegory: Wisdom victorious over the Vices.  
 .. Louvre, Paris  
 2067b 313...Detail, Parnassus .....Louvre, Paris  
 2068b 314...Judith: Drawing.....Uffizi, Florence

**Marco Zoppo. 1445-1498.**

- 2071b 315...St. Christopher in search of the Greatest King.  
 Chapel SS. James and Christopher, Eremitani, Padua

**Pisanello (Vittore Pisano). 1380-1456?**

- 2076b 316...Madonna appearing to SS. Anthony and George.  
 National Gallery, London  
 2079b 317...Drawing....., Louvre, Paris

**Liberale da Verona. 1451-1536.**

- 2081b 318...St. Martin dividing his Cloak with a Beggar.  
 Piccolomini Library, Cathedral, Siena

**Girolamo dai Libri. 1474?-1556.**

- 2089b 319...Madonna, Child, and St. Anne.National Gallery, London  
 2090b 320...Madonna and Child.....Louvre, Paris



**Bartolommeo Montagna. 1450?-1523.**

Old No. New No.

2095b 321...Madonna Enthroned, Saints and Angels...Brera, Milan

**Lorenzo Veneziano. fl. 1357.**

2106b 322...Annunciation: panel of Ancona.....Academy, Venice

**Jacopo Bellini. 1400?-1464?**

2112b 323...Annunciation: Drawing.....Louvre, Paris

2113b 324...Pegasus: Drawing.....Louvre, Paris

**Antonio Vivarini. 1400-1470.**

2116b 325...Adoration of Kings.....Kais. Fried. Museum, Berlin

2119b 326...Coronation of Virgin (Antonio and Johannes  
Alemannus).....S. Pantaleone, Venice2120b 327...SS. Girolamo and Gregorio: detail of Triptych  
(Antonio and Johannes Alemannus).Academy, Venice

2123b 328...Madonna and Child.....Poldi-Pezzoli, Milan

**Bartolommeo Vivarini. fl. 1450-1499.**

2130b 329...St. Mark with Saints: Triptych.....Frari, Venice

**Gentile Bellini. 1426-1507.**

2136b 330...Procession in Piazza San Marco.....Academy, Venice

2138b 331...Portrait of Doge Loredano...Lochis Gallery, Bergamo

2139b 332...Portrait of Sultan Mohamet.....Layard Coll., Venice

2145b 333...Preaching of St. Mark at Alexandria. (Gentile  
and Giovanni Bellini).....Brera, Milan**Giovanni Bellini. 1428-1516.**

2146b 334...The Dead Christ, Madonna, and St. John...Brera, Milan

2147b 335...Madonna, St. George and St. Paul...Academy, Venice

2148b 336...Madonna, Saints and Doge Barbarigo.  
S. Pietro Martire, Murano2149b 337...Madonna Enthroned, with Four Saints.  
S. Zaccaria, Venice

2153b 338...Madonna: detail of 337

2150b 339...Madonna between Saints: Triptych.....Frari, Venice

2151b 340...Central Panel: detail of 339.

2152b	341...Madonna of the Trees.....	Academy, Venice
2154b	342...Mary Magdalen: detail.....	Academy, Venice
2160b	343...Baptism of Christ:.....	S. Corona, Vicenza
2162b	344...Portrait of Doge Loredano...	National Gallery, London
2163b	345...Two Portraits (questioned).....	Louvre, Paris
2165b	346...Venus, Queen of the World.....	Academy, Venice
2167b	347...Religious Allegory.....	Uffizi, Florence

2186b	348...Madonna Enthroned.....	Brera, Milan
2187b	349...Madonna, SS. Peter, Dominic, Peter Martyr, and Gimignano: Triptych.....	Brera, Milan
2190b	350...St. Catherine and St. Dominic: detail of Altarpiece.	National Gallery, London
2192b	351...Madonna and Child, with Saints.	Kais. Fried. Museum, Berlin
2193b	352...Annunciation .....	National Gallery, London

2209b	353...Il Condottiere.....	Louvre, Paris
2210b	354...Christ bound to the Column.....	Academy, Venice

2219b	355...	Madonna, with Six Saints . . .	Kais. Fried. Museum, Berlin
2220b	356...	S. Chiara . . . . .	Academy, Venice

2225b	357...Incredulity of Thomas.....Academy, Venice
2226b	358...Ecce Homo.....National Gallery, London
2227b	359...Madonna and Child.....Academy, Venice

2231b 360...St. Ursula's Dream.....Academy, Venice  
2232b 361...English Ambassador received by the King.  
Academy, Venice



# Sculpture

## Early Christian and Mediæval Sculpture.

Old No. New No.

- 902a 371... Good Shepherds: sarcophagus..... Lateran, Rome  
 903a 372... Story of Jonah: sarcophagus..... Lateran, Rome  
 901a 373... Agape and Crescenziano: sarcophagus... Lateran, Rome  
 915a 374... The Virgin as Orante: relief..... S. Marco, Venice  
 916a 375... Adoration of Magi: terra-cotta..... S. Stefano, Bologna  
 935a 376... Ivory Carving. Carrand Coll..... Bargello, Florence  
 951a 377... Christ between Symbols of Evangelists, with  
           King David: (Tomb relief)..... Campo Santo, Pisa  
 975 a 378... Pulpit by Guido da Como.

S. Bartolommeo in Pantano, Pistoja

### Niccolò Pisano. 1206?-1278?

- 1001a 379... Pulpit..... Baptistery, Pisa  
 1002a 380... Adoration of Kings: detail of 379.  
 1003a 381... The Presentation: detail of 379.  
 1007a 382... Pulpit..... Cathedral, Siena  
 1008a 383... Adoration of Kings: detail of 382  
 1017a 384... Tomb of St. Dominic..... S. Domenico, Bologna  
 1018a 385... Trial by Fire: detail of 384.  
 1021a 386... Fountain..... Perugia  
**For Comparison.**

510a 387... Story of Bacchus: Marble Vase..... Campo Santo, Pisa

750a 388... Phædra and Hippolytos: Sarcophagus.

Campo Santo, Pisa

### Giovanni Pisano. 1250?-1328?

- 1022a 389... Madonna della Cintola..... Cathedral, Prato  
 1023a 390... Crucifixion: relief..... Museo Civico, Pisa  
 1026a 391... Birth of Christ: detail of Pulpit..... S. Andrea, Pistoja  
 1027a 392... Angel: detail of Pulpit..... S. Andrea, Pistoja  
 1029a 393... Tomb of Scrovegno..... Chapel of the Arena, Padua

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- ### Sculptures at Orvieto.

- Andrea Orcagna. 1308-1368.**

- Jacopo della Quercia. 1371-1438.**

- Ghiberti (Lorenzo di Cione Ghiberti). 1378-1455.**

- 1157a 416...Sacrifice of Abraham (competitive panel).  
Bargello, Florence

1158a	417...	North Doors.....	Baptistry (S. Giovanni), Florence
1167a	418...	<sup>1</sup> Christ Bearing the Cross, <sup>2</sup> Crucifixion: details of 417.	
1169a	419...	<sup>1</sup> Transfiguration, <sup>2</sup> Raising of Lazarus: details of 417.	
1177a	420...	East Doors.....	Baptistry (S. Giovanni), Florence
1178a	421...	Detail of 420: 1st panel.	
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